A thorough handbook on the mechanics of magic.

THE TRICK BRAIN

BY DARIEL FITZKEE

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THE TRICK BRAIN

THE TRICK BRAIN

IS THE SECOND OF A

TRILOGY, OF WHICH

SHOWMANSHIP

for MAGICIANS

IS THE FIRST

Other books by Dariel Fitzkee

THE ONLY 6 WAYS TO RESTORE A ROPE

MISDIRECTION FOR MAGICIANS

THE STRANGE INVENTIONS OF DR. ERVIN

CONTACT MIND READING

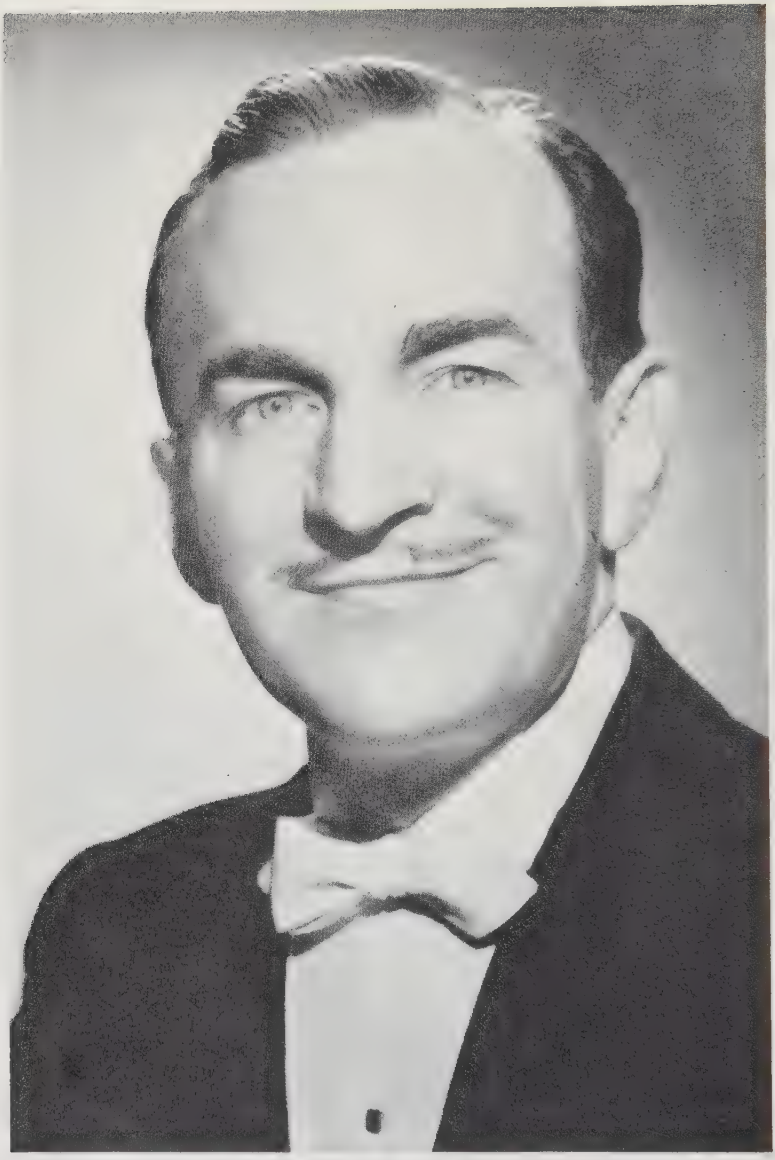
CHINESE RING MANIPULATION

CUT AND RESTORED ROPE MANIPULATION

JUMBO CARD MANIPULATION

Editor of

BUCKLEY'S CARD PROBLEMS



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This is the third printing of
The Trick Brain
which was first copyrighted in 1944

Dedicated to my wife,
MARCIA,
who, besides being the
kindest person I have
ever known, has
contributed more than
she realizes to whatever
I have accomplished.

TABLE *of* CONTENTS

INTRODUCTION . . . . . Page 19
Clearing up a puzzle—Art versus science—The reason for a book of fundamentals—Where this work came from—Old things are best — Bromides — Time and tide — Of words and style and other trivialities.

CHAPTER I—CLASSIFICATION OF EFFECTS . . . Page 21
Thousands from so few — Trick and effect — Classification of card effects, by T. Page Wright—Conjuring feats, as Mr. Sharpe sees them—Fundamental effects, through Mr. Freer's eyes—And nineteen effects for this work—Their definitions.

CHAPTER II—
UPON THESE FUNDAMENTALS WE STAND . . . Page 32
A fertile field for argument—You may lead a horse to water—What you may use—What you may do—Time—Conditions—Of repetitions and the like—Are secrets important?—But twenty from many.

CHAPTER III—THE BEGINNING OF APPEARANCES . Page 35
Three ways of looking for tricks—From a secret place while diverted—The form—The detachable portion—Repeating—The thread, elastic and spring pulls—Decanters to spiders' webs — Spring levers and balloons — Guided gravity—Revolving panels.

CHAPTER IV—APPEARANCES, CONTINUED . . . Page 49
Secret compartments — Double bottoms, double sides — Movable compartments—Mirrors—Cast iron elephants—Two compartments, either of which may become secret—Concealed by an accessory—Remote places.

CHAPTER V—APPEARANCES, AGAIN . . . . . Page 57
Expansibility — Eggs and chickens — Covering which blends with the background — Sliding slats — Loading while concealed by an accessory—Chemicals.

CHAPTER VI—APPEARANCES, STILL GOING ON . . Page 69
Secret ingress—Secret passageways—Optical projection—Hollow shells—Secret exchange—Pretense.

CHAPTER VII—THE VANISH . . . . . Page 77
Opposites — Disposal while distracted — Disposal and form — Detachable portions for vanish — Pulls and the flying cage—Improvements—Secret compartments again—Even two secret compartments—Shells—Collapsibility—Covering to oblivion—Gone behind an accessory—Black art—Chemistry.

CHAPTER VIII—VANISH, CONTINUING . . . . Page 88
Gone like the malefactors—Secret passageways—Optics—Shells—Reversing the appearance principle—Substitutions—Pretense—Disguise.

CHAPTER IX—TRANSPOSITIONS . . . . . Page 93
Combination vanish and appearance—Clocks that pass—Duplicates—While attention is away—Change in proximate surroundings—Secret exchange—Flaps—Compound transpositions—Refinements—Difficulties of classification—Disguise with a die—Shells and buttons—Concealed conveyance — Pretense — The invisible man — Complex transpositions— And other applications.

CHAPTER X—TRANSFORMATIONS . . . . . Page 110
Combination vanish and appearance — Dual identity — Bricks, billiard balls and canes—Substitution—Shells—Concealment—Bold tactics—Pulls—Coverings—Secret compartments and disguise—The disappearing princess—Concealment and secret passageways—Disguise—Relative surroundings—Bulk, blinds and reversible panels.

CHAPTER XI—PENETRATION . . . . . Page 123
Can matter pass through matter?—The very few ways—Secret passageway—Around—Duplicates—New for old—Needles to rings—Substitution—Two obstacles and two parts—Magnets—Collapsibility—Pretense—Implication — Random examples — Princess, phantoms, blocks, ghosts, glasses, spokes, boxes — Optics, ties — Grandmother's contribution—Passageways in profusion.

CHAPTER XII—RESTORATION . . . . . Page 134
Two conditions—Dups again—Pretense—Disguise—Six ways—Cremation, decapitation, dismemberment and other gory details—Paper—Valuables—Mr. Kolar's kink—Ropes—Portions—Rubber bands, string, cards, plates, ribbons, neckties, handkerchiefs, ropes.

CHAPTER XIII—ANIMATION . . . . . Page 144
Invisible connection—Concealed connection—Clockworks—Stored up power—Indirect connections—Chemicals—Secret compartments—Human power—Gravity—Centers of gravity—Balance—Pendulums, handkerchiefs—Implication with silk—Automata.

CHAPTER XIV—ANTI-GRAVITY . . . . . Page 150
Suspension—Concealed support—Shifted center of gravity—Rising figures—Pianos—Invisible support—Ashrah—Magnetic repulsion—Atmospheric pressure—Threads—Concealed support again—Reels—Hair—Magnetic attraction—Weight.

CHAPTER XV—ATTRACTION . . . . . Page 158
Invisible support—Concealed support—Magnetism—Adhesion—Secret grips—Canes, cigarettes, tables, vases.

CHAPTER XVI—SYMPATHETIC REACTIONS . . . Page 161
No common characteristics—Silks—You do as I do—Interpretations identify—Effects really in other categories—Candles—Productions—Cards and saucers—Cards—Flocks of sympathy tricks—Suggestions on how to do—Suggested effects.

CHAPTER XVII—INVULNERABILITY . . . . . Page 167
Fire eating, cooking steaks and walking on swords—Rolling in a barrel of glass—Kids and a bed of spikes—In a cake of ice—Traps—Bullet catching—Stretching—Electrocution—Methods unique to the problem.

CHAPTER XVIII—PHYSICAL ANOMALY . . . . Page 171
Shadows—Seeing through matter—Living heads—Pencils, dollar bills and other contradictions—Other suggestions of violated physical laws—Time.

CHAPTER XIX—SPECTATOR FAILURE . . . . . Page 174
An impossible game—Shells and cards—Rattle bars, foo cans, ropes and barrels — Conveyance, substitution, disguise, duplicates—Running up hands, bank nites, bingo, spell-downs—Puzzles—Interpretation of transformation and transposition effects—Threading contest.

CHAPTER XX—CONTROL . . . . . Page 179
A fine line between animation and control — Clocks, hands, bells and skulls—John Mulholland's bell—Coins, hands and Bill Larsen's slipper—Drumsticks and snakes —Balls and spelling—Sand and a trick with liquids—Ducks and dogs.

CHAPTER XXI—IDENTIFICATION . . . . . Page 183
Discovery—How—Marks—Delay—Psychology—Tags, crayons, sticks — Magnetic methods — Keys — Arrangements — Mathematics — Latin — Indirect marks — Pyramids, discs, ballot boxes, clocks and lead pencils—Living and dead—Luminous paint—Glimpses—Forces—Exchange — Mind reading, cards and telephones — Indirect keys—Confederates—Codes.

CHAPTER XXII—THOUGHT READING . . . . . Page 194
Taken from the subject—Reading the recorded thought—How to manage a glimpse — One-ahead, extracting the card, and transparencies—Exchanges—Stealing the note—Feeling the writing—Secret impressions—Carbon and wax —Contact mind reading—Microphones—Reading messages in the dark—Confederates—Forced thought.

CHAPTER XXIII—THOUGHT TRANSFERENCE . . Page 202
Projected to the receiver — Codes audible and visible — Memorized routines — Indirect codes — Position and felt codes — Specialization — Forcing — Confederacy — Secret writing — Delayed committment — Contact mind reading.

CHAPTER XXIV—PREDICTIONS . . . . . Page 206
Foretelling the future—Forcing—Delayed committment—Confederacy — Slates to books — Nail writers — Pocket writing—Indexes and filing devices—Substitution—Providing for every contingency—Locked chests, sealed jars and sealed envelopes.

CHAPTER XXV—Extra-Sensory Perception . . Page 210
Spectacular delusions—Seeing with the fingertips—Detection other than claimed — Blindfolds — Secret identifications—Seeing through welded steel plates—Detection the F. B. I. couldn't use—Defective impediment—Interpretation again.

CHAPTER XXVI—Pseudo Skill . . . . . Page 214
Imitations of skill—Not mysteries as to method—Memory—Balancing eggs—Gambling demonstrations—Lighting matches in mid-air — Pocket picking — Cube root — Fans.

CHAPTER XXVII—
The Invention of New Trick Plots . . . Page 216
A numbering system—Drawing lots for a new trick—Make added lists — Needles, knitting and otherwise — Pitchers, pails and decorations—Sacks, birds and words—Arbitrary selections force the imagination—Original trick plots—Original routines—Generalities broaden the field—Original combinations—Cards and THE TRICK BRAIN —Cards on a plate—Practical experience.

CHAPTER XXVIII—Methods for New Trick Plots Page 225
Basic methods—Generalized for stimulation—Why this book was written—The "how" of the needles—A new trick: Needles to packet—What flower do you prefer?—Say it with flowers—Adaptation—Method selection—Animated sympathetic rope—Weed out those you don't like —THE TRICK BRAIN does many things.

CHAPTER XXIX—The Trick Brain . . . . . Page 237
Introducing THE TRICK BRAIN in person—What it is—How it works—Lists of basic effects—List of essential factors—Lists of objects—Lists of basic methods.

CHAPTER XXX—TECHNIQUES OF INVENTION . . Page 289
How various inventors attack the thirty-card trick—Leipzig, Buckley, Baker, Zens, Scarne, Vernon—Card to the Pocketbook by various methods—The Diminishing Cards by Bertram, Chapender, Stanyon, Baker and Walsh—The Bill In Cigarette by many, including Rae, Thayer, Ervin, Davenport—The wands—Sawing a woman—Six card repeat — Many effects with blocks — Whiskey glasses — Trunk tricks—How method is shaped by style and circumstances—The linking rings—Conditions and capabilities.

CHAPTER XXXI—SLEIGHT-OF-HAND TRANSLATIONS Page 298
Mechanical methods apply to sleight-of-hand performers—The hand is a mechanical device—Secret hiding places—Reasoning out methods—Bouquet to silk—Step-by-step analysis—Forms, detachable portions, pulls, secret compartments, shells—The hands as accessories—Cards as accessories—Coverings which blend, secret passageways, secret exchange—Disguise, secret compartments.

CHAPTER XXXII—NEW LAMPS FOR OLD . . . Page 303
Other valuable uses for THE TRICK BRAIN — How tricks may be changed in effect—Interpretation again—Shelves full of unused tricks and devices—Reclaiming them for new purposes and uses—An example with The Passe Passe Bottles—Analyzing what they really may be—An example with the mirror glass—What to look for and how THE TRICK BRAIN will suggest new uses.

CHAPTER XXXIII—THE ULTIMATE OBJECTIVE Page 307
Marshalling the elements of the mechanics of magic—Disagreements are expected—Reduction to final elements is intended—The foundations of mechanical magic—Tools are tricks — Technique of performance — Overcrowded workshops and unskilled mechanics—All the tricks you will ever need—Mechanics not profound—Fundamentals all here—A list of the fifty-four elements—Are these the true secrets of magic?—What of the mind?

CHAPTER XXXIV—GLOSSARY OF DEFINITIONS OF FUNDAMENTAL EXPEDIENTS . . . . . Page 313

INTRODUCTION

This, the second of the trilogy started by *SHOWMANSHIP FOR MAGICIANS*, may seem like a strange sort of magic book when one first encounters it. With a title like *THE TRICK BRAIN*, beginning as it does with a discussion of the basic effects in magic and thence proceeding into a detailed discussion as to how these various effects may be achieved, its purpose and aim must create puzzlement at first.

But this book attempts to cover a field never scouted before. All of the sciences have their basic handbooks. And I am of the opinion that magic is more of a science than an art. The art of magic is not called magic at all. Because an art is actually skill in performance, I rather choose to think of the skill in the performance of magic as *entertaining*.

So, with the belief that magic is a science, a science in which the accumulated knowledge may be systematized and formulated with reference to the discovery of general truths or the operation of general laws, I have undertaken to collect and compile the facts, as I could discover them, into this assembly of the fundamentals of the mechanics of magic. That it has been done never before is my chief excuse.

Actually the bulk of the substance of this work arose from the inception of the idea of *THE TRICK BRAIN*. But *THE TRICK BRAIN* itself, so indicated in the text, is but a small portion of this undertaking. The bulk of the text is necessary in order to make *THE TRICK BRAIN* useful and workable.

Undoubtedly, to many magicians, much of the subject matter will be familiar. This is necessary, as clarity requires familiar examples. But I hope, even here, that perhaps the reader may find some refreshment in the fact that the approach has been made from an entirely new angle.

The old bromide that one can never get from a thing any more than he puts into it is valid here, I think. This will be of use to you, if you make a sincere attempt to understand the principles and to apply them to the purpose for which this book is intended.

While it has been but a little over nine months since I wrote the introduction to *SHOWMANSHIP FOR MAGICIANS,* it is necessary for you to know, I feel, that much more than that length of time has gone into the making of *THE TRICK BRAIN.* As near as I can determine it was sometime late in 1932 or early in 1933 when I first realized that this idea could be applied to magic. Several years elapsed during which time intermittant periods were spent in accumulating material. During 1937, 1938 and 1939 copy equal to approximately one-half of this present book was written, after which work was completely stopped for some three years.

Upon starting in again, all of the copy that had been written before was destroyed and a new beginning was made which culminated in this present work. The some 100,000 words making up this present text is what remains of perhaps 500,000 words actually written.

A writer has the choice of making himself the slave of words and grammatical construction. Or he may take the more modern viewpoint that these are merely means to an end. At times, perhaps, this arrangement of words may seem definitely unconventional. I feel, like many other writers much more able than I, that this is a device for more effective emphasis. I tried to make effective use of it in *SHOWMANSHIP FOR MAGICIANS.* To a lesser extent, because the need for it here is not so apparent, you will find it in this work.

If it should happen that you should like this work, I should be most happy to accept credit for putting it together. In the event, however, that it disappoints, Bob Weill of Buffalo, N. Y., should take the major blame. You see, I had long since abandoned completing this. Chiefly because of the irrepressible Weill's urgings and general disturbances of my peace, finally I determined to finish it as a means of achieving quiet and tranquillity.

I like to think that this is one of the first books to attack magic methods from a scientific standpoint. As such, it is naturally a work on advanced magic. This is chiefly because it insists upon the use of the mind instead of the use of the hands. Among others, this is the chief reason I have called it *THE TRICK BRAIN.*

DARIEL FITZKEE

San Rafael, California
August 5, 1944

THE TRICK BRAIN

CHAPTER ONE

In *SHOWMANSHIP FOR MAGICIANS* I took the position that most of the secrets of the tricks we perform are quite simple. I really feel this to be true. Surely, in a world that produces the miracles of modern chemistry, the impossibilities of radio and radar, the genuine and important levitations of modern aeronautics, the black cord elastic which pulls the vanishing handkerchief from sight cannot be seriously considered as something profound or difficult to understand.

But a piecemeal dismemberment of each of the thousands of tricks in the repertoire of magic is impossible. It is impossible physically and quite definitely would result in the most gigantic triviality the world has ever witnessed. And it has had some luscious examples, even in my relatively brief time.

Far better and much more understandable would be the reduction of these thousands of tricks to a few broad classifications as to effects. In this form, a generalized discussion as to method might become of some practical value.

Our undertaking is simplified immediately when we discover that, while there are thousands of tricks, there are but few effects. A painstaking survey of a library of magic books and catalogues will show a great variety of individual tricks. But they actually classify into a small group of basic accomplishments.

Perhaps it might be well to define just what is meant by the terms *trick* and *effect*.

Immediately I must take issue with Maskelyne and Devant in their interpretation of the word *trick* in *OUR MAGIC*. They make it clear in that work that they consider *trick* to mean the secret means of accomplishing a magical effect, the method, not the feat itself.

But general usage disputes this view—general usage and even

dictionary terms. *Trick* usually means an individual feat of a magician. It means a particular and individual feat such as *The Box Trick, The Needle Trick, The Ring Trick.* It not only includes the general ultimate effect *but also the specific identifying objects with which the effect is accomplished.*

Therefore, throughout this work I shall use the word *trick* to mean the individual feat as accomplished with specific objects.

On the other hand, where I refer to effect it must be understood that I mean the more general ultimate accomplishment without any reference to the objects with which it is done. In this way I shall be referring generally to such objectives as vanishes, penetrations, restorations and so on.

As an example: The *trick* known as *The Rod Through Glass* or *Clear Through,* as it was called when Massey first explained it in the initial issue of *THE SEVEN CIRCLES,* is a penetration effect.

The Egg Bag is a *trick.* It is a combination *effect* which includes vanishes, productions, transpositions and, in some special routines, transformations.

The first attempt at a general classification of effects, of which I am aware, was made by T. Page Wright in the May, 1924, issue of *THE SPHINX.* Although Mr. Wright's list was a sorting of card tricks to their basic components, whereas the present purpose is to treat with all magic effects generally, it will be of interest, I am certain, as a forerunner of what is to follow in this work.

CARD EFFECTS CLASSIFIED

By T. Page Wright

1—Production
2—Vanish
3—Transformation
4—Manipulative
5—Memorization
6—Guessing problems
7—Transposition
8—Location and revelation
9—Productions from cards (as water)
10—Indestructible card
11—Prophetic

12—Arranging of cards (as spellers, dealing hands, etc.)

13—Naming cards

14—Discovery of number selected or moved

Under the heading of transformations Mr. Wright included changes in the identity of the cards, changes of cards to other objects or the reverse, and changes in the shape or the condition of the card or cards.

The manipulative heading included both genuine feats of skill and impossibilities like balancing a card on a table.

Several sub-heads appeared under the location and revelation divisions.

Some months after the appearance of the Wright list, I started my own outline. But my list was one covering magic generally and not the card category alone. At that time my list included fifteen divisions which were later increased to include the list appearing later in this work.

Later, in 1932, S. H. Sharpe included a general list in *NEO MAGIC*. This was the first published list to come to my attention, covering magic generally. Mr. Sharpe's list follows:

ANALYSIS OF CONJURING FEATS

By S. H. Sharpe

1—Productions *(From not being to being)*

2—Disappearances *(From being to not being)*

3—Transformations *(From being in this way to being in that)*

4—Transpositions *(From being here to being there)*

5—Natural science laws defied

- a—Anti-gravity
- b—Magical animation
- c—Magical control
- d—Matter Through Matter
- e—Multi-position
- f—Restoration
- g—Invulnerability
- h—Rapid germination

6—Mental phenomena
- a—Prediction
- b—Divination
- c—Clairvoyance
- d—Telepathy or thought transference
- e—Hypnotism
- f—Memorization
- g—Lightning calculations

With the eight subdivisions under the general heading of natural science laws defied, and the seven under the mental heading, Mr. Sharpe's list includes nineteen general divisions.

Some years ago, while visiting Percy Abbott's plant at Colon, Michigan, I had a long discussion in this connection with Winston Freer. Later, becoming interested in the subject, Mr. Freer developed his own list independently and published it in *THE LINKING RING*. His list differed materially from the Sharpe outline.

SEVENTEEN FUNDAMENTAL EFFECTS
By Winston Freer

1—Production
2—Vanish
3—Change in position
4—Change in material
5—Change in form
6—Change in color
7—Change in size
8—Change in temperature
9—Change in weight
10—Magnetism
11—Levitation
12—Penetration
13—Restoration
14—Remote control
15—Sympathy
16—Divination *(Comprising all feats of mental magic)*
17—Prediction

In analyzing a matter as complex as this it is not surprising that there is considerable diversity of opinion as to just what these divi-

sions of general effects should be. So to be consistent, I am submitting here my own list which again is at variance with those outlined by others.

The work of making the necessary research in order to evolve such an outline is tremendous. Literally thousands of tricks, from explanations in magic books to the listings in numerous catalogues, were carefully scrutinized and weighed. After several years' consideration I am now submitting the outline of basic effects as I have analyzed the problem. While it is possible that some distinctly different effects may have escaped the search, I am firmly convinced that more than ninety-nine per cent of all tricks will fall within these classifications.

For that reason this present list is the one which shall prevail in this book.

THE NINETEEN BASIC EFFECTS

1—Production (Appearance, creation, multiplication)
2—Vanish (Disappearance, obliteration)
3—Transposition (Change in location)
4—Transformation (Change in appearance, character or identity)
5—Penetration (One solid through another)
6—Restoration (Making the destroyed whole)
7—Animation (Movement imparted to the inanimate)
8—Anti-Gravity (Levitation and change in weight)
9—Attraction (Mysterious adhesion)
10—Sympathetic Reaction (Sympathetic response)
11—Invulnerability (Injury proof)
12—Physical Anomaly (Contradictions, abnormalities, freaks)
13—Spectator Failure (Magicians' challenge)
14—Control (Mind over the inanimate)
15—Identification (Specific discovery)
16—Thought Reading (Mental perception, mind reading)
17—Thought Transmission (Thought projection and transference)
18—Prediction (Foretelling the future)
19—Extra-Sensory Perception (Unusual perception, other than mind)

In looking over this list it may be noticed that the effects start with physical accomplishments, gradually change to those of mental control and culminate in a number of divisions which are purely in the realm of mental magic. The first twelve belong to the physical group., The next two following carry a suggestion of mind dominance. And the last five are entirely mental in character.

A general explanation of the individual groups might be advisable.

Effect No. 1—PRODUCTION. *The production of a person or an object where nothing appeared before. Something is caused to come into view without apparent clue as to the source.*

It may be suggested that the above list of effects does not include a separate classification for tricks of inexhaustible supply such as cigarettes from the air, repeated card productions. Neither does it include multiplying effects such as the billiard balls, or rapid germination.

This was considered. But because effects of inexhaustible supply and multiplication are essentially repetitions of the basic effect of production, appearance or creation, the cumulative result was discarded as a fundamental. And I believe rapid germination is but another way of saying magical creation, which is what this classification is.

It has been the purpose in planning this work to reduce all general accomplishments to their lowest common denominators.

Effect No. 2—VANISH. *The causing of something to pass from sight by apparently unnatural means.*

Obviously, this is the reverse of production. The reverse of inexhaustible supply would be, of course, infinite capacity. My research disclosed very few tricks in this category.

Viewing multiplication from the position of its reverse, multiple vanish, which is simply a series of vanishes, makes the decision to treat multiplication as a series of productions seem definitely more valid.

Effect No. 3—TRANSPOSITION. *Invisible change in location of a person or an object from one place to another.*

This effect has to do with a change in position. The object

might vanish from the hand and reappear upon a nearby table. Or it might change place from one cylinder to another.

Reasoning basically, of course, the effect actually is a combination of a vanish and a later production elsewhere. Yet I believe the audience views this as a single effect. To the spectator, the basis would be *movement.*

Effect No. 4—TRANSFORMATION. *A person or an object changes identity, color, size, shape, character, etc.*

Transformations and transpositions are closely allied. In a manner similar to transposition, this division is allied with production and vanish. However, in this classification the change relates to appearance or character, not to position, as is true of transposition.

Effect No. 5—PENETRATION. *The solid matter of one person or object or thing penetrates the solid matter of another person, object or thing.*

The penetration, of course, is made apparently without altering the penetrated subject which should show no place for passage.

The penetration may be partial or complete.

Effect No. 6—RESTORATION. *The subject of the effect is wholly or partially destroyed and subsequently restored to its original condition.*

The restored object may or may not carry an identifying mark placed upon it prior to destruction.

Effect No. 7—ANIMATION. *An inanimate object is mysteriously endowed with movement.*

This is the apparent self movement or supernatural movement of an insensate object. Many of the pseudo spiritualistic tricks belong in this category. The animation may be done under conditions which would insulate the object from outside assistance. Or the insulation may be dispensed with. The animation may be in the form of visible movement or it may be in the form of a *result* of unseen movement.

Effect No. 8—ANTI-GRAVITY. *The person or thing reacts contrary to the laws of gravity.*

Actually this effect comes very close in its external appearance to the following effect, Attraction, where magnetic suspension is sug-

gested. Careful consideration led me to conclude that the spectator, however, would view the two effects differently. In one case, the subject would seem to float in air. In the other case, the subject would seem to be suspended by some magnetic-like affinity.

A suggestion was made that this section be broadened to include any effect which seems to be in defiance of natural law. But in analyzing this situation I concluded that this would be too broad, as the entire repertoire of magic would, or could, come under this heading

It should be borne in mind that this class of effect includes not only those tricks in which something or someone rises and floats. but also those having to do with weight. Thus, *The Houdin Light and Heavy Chest* would belong here.

Effect No. 9—ATTRACTION. *Through some mysterious power the magician becomes, or causes something or someone else to become endowed with a power resembling magnetism.*

This may be a general power of attraction without discrimination as to person or thing. Or it may be selective, being only effective for certain materials or for some definite object.

Effect No. 10—SYMPATHETIC REACTION. *A reaction of two or more persons, objects or persons and objects, showing sympathetic accord in harmony one with the other.*

Here two or more persons think of, or do, the same things at the same time. Or two disconnected objects may react as if connected, as in *The Mora Wands*. Or whatever happens to one subject happens also, by apparent sympathetic response to the sympathetic subject, as in *The Sympathetic Silks*. The many *You Do As I Do* tricks come under this division.

Effect No. 11—INVULNERABILITY. *Demonstrations of resistance or proof against injury.*

This section includes exhibitions of fire eating, walking in red hot coals, walking on swords, lying on beds of spikes, rolling in barrels of broken glass, resistance to poisons and others of similar ilk. Whatever trick purports to demonstrate any type of invulnerability to forces which would ordinarily destroy the subject should come within this division.

Effect No. 12—PHYSICAL ANOMALY. *Exceptions or contradictions to normal physical rules or reactions.*

Under this identification come such tricks as *Walking Away From His Shadow, The Headless Woman, The Spider,* removing the thumb, stretching the neck and so on. This includes all contradictions, abnormalities and freaks, antinomies and other incongruities denying natural physical laws.

Effect No. 13—SPECTATOR FAILURE. *This includes all tricks where a spectator is unable to accomplish some apparently simple objective, implying the intervention of some mysterious power of the magician.*

While it is true that the failure of the spectator may be caused by effects otherwise catalogued, such as vanishes, transpositions, transformations, etc., the essential is that the spectator fails to accomplish something because of an implied inability caused by the performer.

Effect No. 14—CONTROL. *All effects where the mind of the performer seems to dominate, whether the subject be animate or inanimate.*

However, hypnotism, being actually a separate field not normally included in magic, is not included here as it is the term which usually identifies mental control over a person, although this does not necessarily have to be the case.

Many effects, such as certain presentations of *The Spirit Clock, The Rapping Hand* and other tricks come under this specialized heading, under circumstances where the performer seems to exercise control.

Effect No. 15—IDENTIFICATION. *Here discovery of an identity, regardless of the method of disclosure, is essential.*

The discovery of a chosen card, whether it be discovered as the result of a count-down, spell-down, reversal, simple extraction or other method, is definitely within this classification. It is particularly important in card work.

But discovery may be applied to anything or anyone. Picking out the hidden "murderer" from among the spectators, as in one contact mind-reading routine, may belong to this division, if the emphasis is placed upon the revealing of the identity instead of interpreting the "mental" directions of the transmitter.

Also included here are the various so-called divination tricks which depend upon the revelation of a secretly selected colored crayon, tag, pencil, rocket or other object.

This discovery may be made by the performer or by a spectator.

Effect No. 16—THOUGHT READING. *In this division the essential is that the performer apparently reads the thought of another.*

This should be distinguished from the next classification with emphasis upon the performer *taking* the thought from another by active effort on his part only.

The thought may be written, spoken or known only to the spectator himself. The performer may disclose his knowledge by writing it, speaking it or by doing something suggested by the spectator's thought. The disclosure may be made instantly or after the passage of an interval of time.

Effect No. 17—THOUGHT TRANSMISSION. *The essential is the projection of thought. In the former effect, another's mind is "read." In this effect, one person projects his thought to another.*

At one time I considered including both effects, 16 and 17, under one grouping, but the more I weighed the matter the more convinced I became that the spectator's interpretation of the two effects is entirely different.

Of course, thought transmission need not only include projection from a spectator to a performer. In fact, most demonstrations are similar to that given by the Ushers. Here one performer, working the audience, appears to project his thought to another performer who is on the stage.

I do not believe that the spectator gets the impression that Mrs. Usher is reading Mr. Usher's mind. Rather, it seems to me the spectator feels that Mr. Usher is *transmitting* his thought to Mrs. Usher.

Effect No. 18—PREDICTION. *This includes all tricks where the future is foretold.*

Essential is that the performer—or even a spectator—commits himself as to the future behavior of someone else. The prediction may be uttered confidentially to a spectator. Or it may be written, or otherwise indicated in advance. It may have to do with future actions, thoughts or choices.

Effect No. 19—EXTRA-SENSORY PERCEPTION. *This classification is intended to include all types of abnormal perception other than through mental communication.*

Magic has many effects wherein people or objects are described through "seeing with the fingertips," "smelling out the identity," "feeling the spots on a card," and other apparent impossibiltiies.

Effect No. 20—SKILL. (Not included in list.)

This is not essentially a magical effect. A sensational demonstration of phenomenal memory conveys an impression of special training. So also do various feats of skill exhibited by performers, such as card jugglery, coin rolls, gambling demonstrations and such tricks as the eggs and glasses.

Even if the trick—and here I mean trick of skill as distinguished from trick of magic—as I started to say, even if the trick is done with some secret apparatus, the impression given to the spectator is nevertheless one of special training, not one of mystery as to the method of accomplishment.

CHAPTER TWO

Set forth as a prosaic list of nineteen magical achievements, this make-believe world we call *magic* undoubtedly loses much of the mystery and glamour we like to feel surrounds it.

In itself, this list supplies sufficient material, alone, to cause endless arguments and discussions wherever two or more articulate magicians may be found together with nothing more important to occupy their time. But, as will be discovered eventually in this work, I am confident, whether or not the list meets with unanimous acceptance, it will serve a very definite purpose in the ultimate objective in this book.

Really, it matters little as to what the scientifically correct list may be. I am not omniscient, even though occasionally my tone may sound as if I think I am. And this tone is not intentional, please believe me.

In the maze of ponderings and considerations to follow, there will be plenty to occupy our minds without quibbling as to the word to use or the classification to include or the niceties of a general definition. My own hope is that magicians will accept the important feature of this work, the *attempt* to accomplish this book's purpose, as far outweighing the results achieved.

Trust me for a while. I think I know where we are going. So if you will let me lead—really, I am certain no harm shall befall you—we may reach our destination just a bit more clearly and perhaps even a bit more definitely than we would if we should pull and haul at each other, or stop for petty bickering.

It is important to realize, I think, that practically any of the foregoing effects may be done with objects, persons or livestock. This is particularly true of the effects that have to do with physical accomplishments.

You may cause a steel rod to penetrate a glass plate. Or a steel saw may penetrate through the body of a living woman. As *tricks*, both of the happenings listed seem different because of the objects associated together in the accomplishment of the result. Yet as far as the *effect* goes, you have achieved the identical thing in both cases. You have caused solid matter to penetrate other solid matter, apparently without harming either.

The time element enters into these effects. Any effect may be accomplished instantaneously. Or gradually. The ultimate result is unchanged in its fundamental regardless of the period of time involved in the operation. So in all cases this final classification has excluded the element of time.

Localized conditions do not alter the effect fundamentally either. The operation may be performed out in the open or under cover. It does not matter whether the trick is done uncovered, or within or beneath something. A production is accomplished whether the performer reaches beneath a handkerchief to cause a cigarette to appear or he just plucks it from the thin air, out in the open.

Let me repeat again: Because an effect may be a repetition of the same effect I have not chosen to give it a new classification. In my opinion, just because the same effect is repeated, a new classification cannot be valid in any attempt to catalogue basic happenings.

It would be no more valid to give such a trick a new classification than it would be to create an additional division for a trick which might, in the course of its presentation, include vanishes, transformations, penetrations or other combinations.

Tricks which include multiple effects are simply *combinations* of the several general basic effects. In this work they are so considered. As an example: *The Passe Passe Bottles Trick* is a compound transposition. It includes movement of both a glass and a bottle, each trading places, from one place to another. *Here, There and Where,* a combination transposition manufactured by Thayer's, is a complex transposition. An orange, a bottle and a quantity of rice change places.

Method of causing a deception has been the principal stress in much of the literature of magic for many decades. This is probably due to the emphasis upon concealing the secret of operation. Even today, to a great many magicians the most important consideration is concealing this so-termed secret. So it is not unreasonable to assume that the importance given to method has caused the propagation of many new methods, or secrets.

Whether this *secret* is the important factor in magic, or whether magicians have allowed mystery as to method to lead them far from the fields they should inhabit is a matter which was discussed at

some length in the first book of this series, *SHOWMANSHIP FOR MAGICIANS*. My convictions have been expressed. There is no need to reiterate them here.

But perhaps an indirect argument in favor of abandonment of mechanical conceptions as the chief factors in magic may be found in this work when the various inventions are revealed to depend upon a paltry nineteen general effects. These in turn are accomplished through the use and re-use of but a few methods, ingeniously disguised sometimes, it is true.

Of course, it is difficult to convert as untamed a thing as magic to an academic set of basic components, and at the same time maintain an interest for the average type of person interested in magic. While it is being done, I apologize. Yet I have the excuse that the objective towards which we are headed necessitates, even demands that it be done.

I know that no one knows exactly what an *effect* is, with any degree of certainty. And the same may be said of a *trick*. So at the beginning let's just agree that the general definitions I have given these terms are adequate for purposes of what is to follow here.

In magical parlance, an *effect* is a general result which seems to happen, through apparently supernatural means. But while it is happening, the spectator is perfectly aware that nothing of the supernatural is associated with the agency of accomplishment. Indeed, magicians, if they are strictly ethical, are morally under obligation to insist that their methods are purely natural.

And a *trick*, of course, is an effect performed with specific things or people.

So please hang onto your hats.

We are about to embark upon a whirl, the like of which I doubt if any of you have experienced before.

CHAPTER THREE

How do magicians go about it when they desire to cause something to appear mysteriously? To perform magical creation? To accomplish apparently miraculous production?

At present, there are three general expedients.

The most common solution of the problem is a laborious and tedious search. Catalogues are thoroughly shifted. Textbooks on magic are thumbed from cover to cover. The performances of other magicians are eagerly scouted. And the magic shops are visited again and again.

Of course, the deliberate decision to add an effect of a definite nature is not the *usual* way the *average* magician adds to his routine or repertoire. The usual trick is added by the run-of-the-mill magical enthusiast simply because something in the number appeals to him. It might be the appearance of the apparatus. Or the apparent profundity of the method, the deceptive feature. Or the comedy potentialities. Or any of a number of other factors.

I'm convinced this is NOT the correct way to add program material. It seems far better to me to add material from the viewpoint of its importance in adding entertainment value to the performer's routine.

However, should a magician decide to add a production or appearance number to his program, usually through search he finds some type of trick that supplies the desired general effect. The specific trick selected usually determines the object with which the effect is accomplished. Then, the object to be used established, if he desires to tie it into a unified routine, he shapes and warps and changes matters until he meets his requirements as nearly as possible.

The somewhat more exacting magician will usually adopt the second method. Here, he will decide to add some type of production or mysterious appearance. Before embarking upon his search, he will determine the object or objects with which he wishes to accomplish the effect. Then, as before, he will make the search. But this investigation is not so general. Specifically, he knows what he wants to cause to appear. His hunt is limited to tricks in which the desired object is used.

If he fails in his search, or if the tricks he finds do not seem satisfactory to him, usually he will decide upon a second object to take the place of the first choice. Then he makes the search all over again.

The third method of adding the desired effect is to decide what to use and to invent a method of accomplishing it. This, of course, occurs seldom. It is a tiresome, tedious, arduous mental process. And most magicians do not care for mental processes, even those of minor difficulty.

This type of invention is largely hit or miss. It relies to a great extent upon luck and inspiration.

But if this inventor had ever tried marshalling all of the possible methods, his difficulties would have been simplified considerably. Really, there are not many basic ways of accomplishing a magical appearance.

Generally, a production, or an appearance, is an effect in which the aspect to the spectator is the materialization of something or someone. This appearance may be either gradual or instantaneous. It may take place out in the open, uncovered, or back of, or within or beneath something. It is essential, of course that the effect be accomplished without apparent reasonable physical causation.

As it appears to the spectator, the performer may just be standing in sight and suddenly he may be seen holding something, something which was not visible a moment before. Or an object may become visible at a place removed from the magician. Or the entertainer may take something from a place previously shown empty.

Again, the magician apparently might catch something on the end of some object he may be holding, such as a wand, a fish line, or a net. A particularly impressive appearance is that during which an object or a person seems to materialize gradually from thin air, becoming first a nebulous outline which slowly takes on more and more opaque substance. Close to this type of production is the one where a nucleus is seen to develop into the object finally produced.

Right at the start, in discussing appearances let it be clearly realized that no magician can create anything. Therefore, the subject of the eventual production must be hidden somewhere. The problem, then, becomes one of arranging a suitable hiding place and devising a method of getting the subject from that place of concealment to

the place of production in such a manner that the subject will seem to be produced magically. It is a matter of concealing the subject in a hiding place incorporated in the place of production, or concealing its acquirement and conveyance from a more or less removed place of concealment.

Practically all of these productions are accomplished through one or a combination or a variation of a comparative few basic principles.

The most elemental of all production methods comes to mind instantly. Concealed within the clothing worn by the performer is the object to be produced. A billiard ball is the most common example, perhaps. The magician reaches into the air and apparently grasps the object. At the same time, while the spectators' attention is on the hand reaching for the object, the other hand unobtrusively actually secures it. Then the hand which has reached into the air is brought to the hand actually containing the object. The performer apparently places it in the latter hand and holds it up to view.

The object to be produced has been secured from a secret hiding place and has been brought into position for revelation, while the spectators' attention has been directed elsewhere.

This stratagem has been used for many years for the production of cigars, cigarettes, balls, cards, eggs, glasses of liquid and many other things. It is also usable for the production of many other things, things not so commonly associated with this principle. I might suggest eyeglasses, fountain pens, pieces of rope, sandwiches, pineapples—fruit or explosive, scissors, newspapers or anything else under the sun, of suitable size and material.

As an example we might paraphrase a Lloyd Enochs variation of a Jardine Ellis wine glass production. Instead of a wine glass, let us assume that we need a pair of scissors for a cut rope trick we are about to do. The scissors are hanging point down from a clip. This clip is secured to the performer's vest at about belt height. The whole, clip and scissors, is concealed by the left side of the coat. Or the clip may be dispensed with, the point of the scissors being tucked between the waist band of the trousers and the body, handle upwards.

Now the performer wipes his hands with his handkerchief. Holding the handkerchief in his left hand, he allows it to fall down, retaining it by one corner clipped between the first and second fingers.

Meanwhile the performer's right hand is exploring the right vest pocket. But the search is fruitless and he takes the handkerchief in his right hand to allow the left to similarly investigate the left vest pocket. Still nothing. So with a shrug, he spreads the handkerchief over the right palm, lifts it from the center once or twice. Finally, he lifts it a bit higher and releases it. The handkerchief fails to fall. It is supported by a pointed object which seems to be standing on the right palm. When the handkerchief is taken away, the scissors are revealed.

Employing the principle of securing the object from a secret hiding place while the attention is directed elsewhere, the magician simply reached clear across the body and slipped his second and third fingers into the loops of the handles. He did this in the act of taking the handkerchief from the left hand with his right. But the right went right on past the hanging handkerchief, clipped the scissors, then lifted to the fingers of the left to take the handkerchief. Beneath it, he carried the scissors.

He allowed the scissors to hang below the right hand, the folds of the handkerchief concealing them. Then, when he wanted the scissors to appear, he simply closed his hand into a fist, bringing the scissors upright. The handkerchief fell upon the scissors point and a moment later was taken away to disclose the production.

Almost the same method will allow a magician to produce a large stem goblet—I mean a *large* one. In this case the goblet is held underneath the coat beneath the left armpit, base in front and container portion in back. The left hand is held a bit higher just prior to the move.

But this principle has several variations, as well. Sometimes it is used with a form.

A ring within a double handkerchief has been used for years for the production of a tumbler of water. This ring simulates the materialization of the tumbler before the actual tumbler is present. This draws the attention to the handkerchief, a less vigilant attention because the production has been accomplished apparently. During this interval the performer secures the real glass and brings it up under the folds of the handkerchief.

Even a bent arm frequently acts as a form to simulate the production of a bowl of water, the actual bowl meanwhile being taken from beneath the arm pit.

But forms may be used for a variety of things besides those usually produced—books, small frying pans, plates, boxes, anything that may lend itself to effective concealment. And you are not limited to the body itself as a secret place of concealment.

Consider Steve Shepard's production of a large punch bowl. The bowl itself is on a stand. On top of the bowl is a round wood disc which is about the same diameter as the bowl. The "table" drape is attached to this disc, and, to the spectator, the stand looks like an ordinary draped one. All of this is quite similar to the usual large bowl production except that the stand is telescopic. The weight of the bowl of liquid pushes the real table top, also equipped with a duplicate drape, downwards a distance equal to the height of the bowl. If the filled bowl should be lifted from the table momentarily, the real top would spring up into place and lock itself in this position. Then the table top would support the weight of the bowl of liquid.

Of course, the appearance of the table, with top depressed and bowl "loaded" is the same as the aspect of the table after the bowl is removed, except that the real table top is somewhat less in diameter than the outside dimension of the bowl.

In operation, however, the magician pretends to catch the bowl beneath the foulard. His uplifted and curved left forearm simulates the bowl. The performer looks about him for a place to deposit the bowl. He sees the "table," which is loaded with the bowl, rushes to it and starts to put down the bowl. Meanwhile he lifts the real bowl from the table and holds it beneath the foulard. The magician seems to change his mind, looks about him for a better place but finally plunks down the bowl, water spilling and plopping on the floor pulling away the foulard.

Since the "loaded" table has the same appearance with or without the bowl, the use of the table for the necessary secret hiding place is valid.

This idea may be varied for the production of many other objects, even a small radio, or a clock, or a lunch box.

Another variation in the use of this idea is exemplified when a detachable or attachable portion of the object to be produced is revealed in lieu of the entire thing, after which the remainder of

the object, constituting its major portion, is secured from a secret hiding place when the spectators' vigilance has been relaxed.

This principle has been used little as an appearance. The reverse of the old vanishing doll trick will illustrate: A small cloak is shown apparently empty. From a tiny pocket in this cloak, the performer produces the head of a small wooden doll. He sticks this head through the top opening in the cloak, as if the entire doll were there. Then, holding the cloaked doll in one hand, the performer inspects it, directing his talk and the spectators' attention to the doll. Meanwhile the other hand has unobtrusively secured the missing, and greater, portion of the doll from his clothing. When he brings this hand to the doll beneath the cloak, he slips the remainder of the body onto the head and removes the cloak, thus revealing the entire doll.

An illusion could arise from this idea. Suppose we were to enlarge the cloak so that it would touch the floor when worn by a human. Suppose there were a mask secreted within a convenient pocket. The mask is produced. The performer wrestles with his Frankenstein past a convenient screen or other place of concealment for a human accomplice. Of course, the assistant ducks under the cloak and sticks his head up into the mask. When the struggle takes the performer down to the footlights, the mask and cloak are pulled off.

Anything that has a top portion which can be made attachable may be produced if a suitable hiding place for the remainder of the object is available. Such things might be statuettes, bottles, dummy ducks, objects attached to ropes or ribbons or chains.

For repeated productions, there is yet a simpler stratagem used. During the act of revealing a previously secured object, such as a ball or an egg, the opposite hand secures another similar one from a secret supply. Then, when apparently depositing the first object into the opposite hand, the original object is retained and the duplicate is revealed in its place.

Somewhat similar to this is loading a new object in the act of taking away that produced. A familiar repeating cigar production illustrates this perfectly. One cigar is produced and placed in the opposite hand. But while the right is placing it in the left, the left hand is loading another, unseen, into the right.

There are probably nine hundred and seventy-five thousand ways this principle of secretly loading while attention is elsewhere might be disguised, cloaked, counterfeited or otherwise camouflaged. To attempt to give a complete list of the various ways in which this method has been utilized in the past, not to speak of the possible applications in the future, would be impossible.

And if you can't think of other things to use—I mean things which haven't been used before—you're wasting your time with this book. There are at least a million objects that have never been used with it. Get a Sears, Roebuck catalogue and check the items, new items, you see.

Now we reach the "hand-is-quicker-than-the-eye" school of production. Only the hand isn't involved in it at all. The hand isn't fast enough, as all of us very well know.

We might term this production method something like this: Bringing the object into production position with great speed, or in such a manner that the eye cannot follow its course from its secret hiding place.

In general, there are three classes of mechanical pulls which may bring an object into sight from a remote hiding place. They bring it into sight with the requisite amount of speed. These are the pulled thread, the elastic pull and the spring pull. Other mechanical power applications—released counterweight, electric motor, steam engine—come under this heading, if the subject of the production is brought into position with the proper amount of speed.

In addition, there is the catapult which throws the object to production location.

The invisible thread jerks the object into view from its secret hiding place so swiftly that its flight cannot be seen.

The appearing handkerchief in the decanter is a good illustration. The handkerchief is concealed within a pocket in the table. Tied to the handkerchief is a strong thread. This leads down into the neck of the bottle, through a hole in the bottom or a side, and thence offstage to an assistant. Sometimes the thread is tied to a weight which can be released suddenly. A sudden swift jerk brings the handkerchief into sight within the decanter.

This could be converted into a new trick by substituting props other than those used in the original version. A milk bottle could be

used instead of the conventional decanter. Or a whiskey bottle. Use a necktie in place of the handkerchief, or even a small collapsible snake. Or combine the milk bottle, alone, with any vanish of a flag, a handkerchief or a piece of silk wearing apparel—even a brassiere or a pair of panties.

New tricks have been "invented" with less evidence of originality than the substitution of the milk bottle for the decanter in this example.

The same principle of using the thread to pull an object into view is demonstrated in *Orrin's Spider Web Trick.*

Notice that the thread is still used but that the background of the web helps to conceal both the thread and the pocket from which the card slides. Another important difference is that the movement of the thread is accomplished indirectly *by spinning the web.*

That spider web trick is identical in basic principle to the old decanter trick. But Orrin substituted a card for the handkerchief. He substituted a disc decorated as a spider's web in place of the table. The thread remained. But instead of pulling the thread, *he pulled the pocket away.* This was made possible because of the distance the pocket moved in spinning around the shaft, as it wrapped the thread. For the decanter, of course, the figure of the spider was substituted. Moving the place of appearance rapidly took the place of moving the appearing object rapidly.

There is another important change Orrin made in the old trick. Instead of an assistant or a weight pulling the thread, *the performer pulled it himself.* But he applied the force in an indirect manner. He applied the force in spinning the web, a perfectly plausible and, therefore, a perfectly deceptive action.

I don't suppose Mr. Orrin consciously went through the various steps of deliberate substitution, working from the old decanter trick, as outlined here. *But it could have been produced in that manner.*

Consider the steps in outline form: (1) The objects are changed —a card for a handkerchief, a spider for a decanter. (2) The place of appearance was changed in character. The original location was inside a transparent object. (3) The source of power was changed. Originally it came from a concealed assistant. Here the performer himself applied the power—indirectly. (4) Instead of moving the appearing object rapidly, Orrin moves the place of appearance rap-

idly. (5) Absence of a suitable background originally made it necessary to do the trick at a distance. Here, a background which made the thread invisible moved the trick much closer to the spectator.

It seems a far cry from the old decanter trick to this spider's web trick, but actually, as is evident here, they are very closely related.

We might try a similar invention right now, still using that decanter trick as the basis.

At random, we substitute a photograph for the handkerchief. This substitution suggests a frame in which it may appear. We must have a place in which to hide the picture prior to its appearance. A hollow back immediately comes to mind. The picture could be rolled up in one edge of the frame as well.

To meet modern conditions we might borrow the indirect method of applying the power to pull the thread. Spinning the frame, as Orrin spins the web, would do. The frame might be mounted, spinning around vertically. Or it might spin from back to front, horizontally, on a shaft extending from side to side. Of course, we could spin it as the web is turned.

The thread is attached to the picture. This is brought into view as the frame turns.

Some experiment might be necessary to determine the best hiding place. More experiment will determine the proper type of rotation. Other details, such as insuring that the picture will not be caught, construction to insure smooth passage, stiffness of the picture stock and other matters will develop the best general plan.

But you do not necessarily have to spin the frame. You may, instead, merely secure a thread of the proper length to some convenient fastening—a chair or a piece of apparatus—and walk forward quickly, holding the frame in front of you with both hands. The picture will appear in a bewildering fashion.

Or go back to the milk bottle. Use that instead of a decanter. Put it on a turntable. Provide a method of fastening the bottle so it will not fly off. Then spin it. This could cause a handkerchief, a flag, even a flower to appear, pulled into view quickly from a pocket concealed within the turntable top.

The same principle has been applied to non-apparatus magic. The hands are substituted for the decanter. The space behind the vest takes the place of the pocket in the table. The thread still remains.

Secured to two corners of a large flag, the thread extends across the top. The flag is folded and tucked beneath the vest, leaving the thread extending across the body. In a flash the flag is produced merely by hooking the thumbs under the thread and extending the arms forward and apart. Properly done, the flag seems to appear suddenly between the two hands.

This may be used for a flash production of almost anything concealed beneath the vest, the coat or within a pocket. With one end of the thread attached to a firm foundation, just hooking one thumb beneath it and pushing forward suddenly will make it possible to produce a silk, a flower, or some small device with which you work.

Another application of the same principle is the use of the elastic cord instead of the thread.

This also, working like the thread, brings the object from a concealed hiding place. A familiar example is *The Card Sword*, or a similar device for producing a handkerchief. Here the elastic extends through the hollow blade and emerges at the tip. The cards or handkerchiefs are attached to the end of the elastic. The elastic is stretched out and brought down behind the blade so that the cards or silks may be concealed within a hiding place at the handle. When the elastic is released the production springs into view at the tip of the blade.

The principle is still the same as that in the decanter trick. Here are the familiar hiding place, the object to be produced, the location at which it is produced, and a means of bringing the object to its destination suddenly.

Basically, the only difference is that the power is applied by the performer *before the performance*. The energy is expended when he stretches the elastic. This power remains stord up for use until needed.

In the above variation the change is in the *indirect* application of the power *prior to performance*.

You need not use a sword. A broom, a long stick, a cane or anything supplying sufficient length of elastic to allow the object to be produced to reach its hiding place, and with sufficient "take-up" to bring the object to its place of appearance, will do. This principle has been used for years to bring a rose, concealed beneath the armpit, into the buttonhole. It could cause a necktie to appear—perhaps it has.

Why couldn't the stretched elastic, or even the thread, be used to bring a rope coil to the finger-tips? Then the performer could calmly proceed about this business of cutting and restoring this rope, as if magicians invariably obtained the rope to be used merely by reaching into the air for it.

Or the scissors?

Note the variety of power applications evident already. The force may be applied directly through an assistant or a pulling mechanism. Or it may be supplied indirectly by a mechanism which will conceal what you are really doing, like *The Spider's Web*. The power may be stored up and the actual pull may be applied before the performance and held for later release. You are not restricted to the use of elastic for this. A tension spring or a coiled spring reel will do the work as well, if adapted to the specific application.

The third class of device used for our present principle is the spring operated lever. This is similar to the familiar mouse trap. The tension of the spring is such that its tendency is to bring the arm into a position reaching the place of production.

The object is secured to the lever. Power is applied to bend the lever to a position where the object is in its hiding place. It is held thus until time for production. Upon release this arm swings the object into position with great speed.

The Card in Balloon is an illustration. Here, at rest, the arm is in a position which would bring the card within the balloon. With the card affixed to the arm, the arm is turned back against the spring tension so that the card may be concealed within its hiding place in the base of the stand. When it is released, the arm swings around instantly, carrying the card to the balloon. The balloon breaks and the card appears in its place.

Other similar tricks are *The Card on Candle, The Card in Flowers Vase* and *The Card Star.*

This method is accomplished in yet another way. Here the power is applied through gravity, centrifugal force or other similar power. Usually some means of guiding the object is necessary.

The coin wand generally credited to the late T. Nelson Downs illustrates this admirably. The wand is not strictly a wand. It is a piece of heavy wire or light rod. A slot is cut in the outside end and

the two sides of the cut are bent outwards in a slight "V." This, with the main body of the so-called wand, forms a "Y." The result is that the extreme inch or so at the outside end is somewhat larger than the diameter of the wire.

A number of coins are prepared by soldering small rings to their centers, the planes of the rings being at right angles to the planes of the coins. These rings are just large enough to slide loosely up and down the length of the wand. But they are not large enough to slide past the expanded split.

Five or six of the prepared coins are threaded onto the wire wand at the narrow end. These are covered with the hand in grasping the wand. When the hand sweeps the wand in the air the coins are released one at a time. Centrifugal force causes the individual coin to slide up the wand and jam at the "V." When the performer forces this coin over the "V" the sides of the split spring in and allow the coin to pass. This is repeated until all the coins have appeared.

Of course, this principle may be applied to any long thin object such as sticks, canes, swords. And the objects to be produced are limited only by the size of the concealment space available.

Another variation of this idea is an appearing alarm clock stand. I mean the one where the clocks appear suddenly at the ends of lengths of ribbon. The clocks are concealed in the upper part of the frame. Behind each ribbon is a strong cord which is attached to the lower end of the ribbon at one end and to the frame, at the top, at the other. This cord runs through the top ring in the alarm clock.

When the clocks are released one by one they seem to become attached suddenly to the lower ends of their respective ribbons. Of course, they are guided into position by means of the hidden cord. Sometimes a second cord is included, designed to trip the bell silencer. This causes the clocks to start ringing at the instant they seem to appear at the ends of the ribbons.

Another similar application is used in the trick where a watch suddenly appears at the end of a chain. The chain is hanging from the vest. There is no watch attached to the lower end. At a gesture from the performer the watch suddenly appears at the end of this chain.

A black thread runs from the free end of the chain to a place beneath the vest. It runs through the ring at the top of a watch. The watch is tucked under the vest and held there by means of body pressure. When the performer desires the watch to appear he merely relaxes the pressure, and the watch falls into place. Of course, some type of automatic or mechanical release could be devised to hold the watch, thus eliminating the body pressure necessity.

Going back to the coin wand, instead of using the wand as a guide, we could, were it advisable, use the cord or thread guide principle as provided for the clock and watch. With this type of guide the article to be produced need not be concealed within the hand. It may be concealed in the clothing, or even in an adjacent piece of furniture. This would permit using larger objects.

Medium-sized objects could appear at the ends of brooms, parasols, golf clubs. Or a butterfly net could be used. Or even a tea or vegetable strainer. It would be possible to produce a carrot, say, in a pair of those tongs they use in the kitchen for removing vegetables from boiling water.

This could be used for delivering a deck of cards for production behind the knee. Instead of a watch appearing at the end of the chain, one could catch a toy fish. With the proper costume, this method could supply a means of producing a large bowl on the floor.

One need not be limited to having clocks appear on the ends of ribbons. Any large object could be used, provided its place of concealment would not be too obvious. It is not necessary to use four ribbons. Neither need ribbons be used at all. A rope or a chain or a pendulum might be more suitable.

Coins could be caused to appear in a glass tumbler. They could be guided from some nearby accessory like a stand, guided by means of an invisible thread. They could even slide down this thread from the wings.

A large metal pail could be hanging from a tripod. Space could be provided at the top of the tripod for the concealment of a cocoanut. A balloon full of water—I mean a rubber balloon—could probably be guided into position to land in the pail. Upon impact it would break. Probably you would better have a lot of mops around if you experiment with this idea in the living room.

If you are capable of providing a logical and unsuspicious place of concealment, this is an easy way to "invent" a trick of your own. Merely substitute anything which comes to mind—cabbages, bottles, old automobile tires. Look out for it in producing humans—unless you have an unlimited supply of assistants. This principle without the refinements is the basis, you know, of one method of eliminating undesirable citizens.

We have still to discuss the catapult so clearly demonstrated in *The Television Frame*. Here a card is placed in position upon a spring built into a secret hiding place. In *The Television Frame* this hiding place is usually the base, although a similar device has been built to be concealed within the hand. Two sheets of glass are held a slight distance apart at one edge. The spring is so placed that when released it will hurl the card through this opening edgeways at great speed. The narrowing space between the plates ultimately stops the card's flight. Thus, with a pair of rubber band encircled plates held in the hand, or supported upon a stand, the card or cards seem to appear suddenly between the two glass sheets.

Another method of bringing an object into view quickly is the use of a revolving panel. The appearance of a ringing alarm clock, familiar to dealers' catalogues for years, is an excellent illustration. The appearance is accomplished through a quick half revolution of a panel in the background within a frame. Where attention is directed upon the place of production, this method has seemed somewhat obvious to me. But as used in connection with the vanishing alarm clock, it was effective for the reason that the spectators' attention was not on the place of appearance. Rather, they were watching the vanish. The ringing of the duplicate clock, the instant of the reappearance, brought the attention to that phase of the trick.

This revolving panel feature has been used with humans.

Naturally, the idea of a quick appearance is not limited to the use of a revolving panel. Two containers, properly rigged, which can be moved simultaneously with great speed, the one containing the object to be produced taking the place of the empty one, are just as effective in combination.

Other objects may be substituted for the clock, of course.

CHAPTER FOUR

The next principle we encounter is that of the secret compartment. Many applications of this idea are so crude that their only value seems to be to prove that the average human has the intelligence of a twelve-year-old child. And I'm quite certain that the statement is libelous to the child.

In its simplest form the secret compartment is usually built into a container of some kind—a box, a tube, a cabinet or something similar. Because the direct application is usually just what the spectator suspects anyway, I very definitely feel that it is too lacking in subtlety to be effective, except in cases where the spectator is almost entirely lacking in ingenuity or imagination.

This is the fundamental principle used exhaustively in the jumping-in-and-out-of-boxes school of illusions.

The object to be produced may be solid, in which case the secret hiding place is of sufficient size to accommodate it, in a manner similar to a fat woman in a drug store telephone booth. Or the object may be expansible. Then, naturally, the secret compartment is comparatively small.

In the earlier applications of this method, the secret compartment was formed simply by building a false bottom or back in the cabinet or box. When the interior is shown for the inspection of the audience, the entire space inside is not visible. Beneath or behind the false bottom or back is the load to be produced.

Frequently this secret space is secured by building the cover or lid with sufficient thickness to accommodate the load and by adding a false top. This principle has been varied by building the secret compartment across a corner. Here, instead of the false bottom being parallel with the bottom or back, it is placed at an angle, cutting off a corner. Or it may come up to the top edge, tapering in from the edge of the opening, a gradually increasing side, to the bottom, or back.

Later variations of this principle have resulted in double sides being used. Actually, instead of the sides being solid wood or metal, one or more of them is hollow. The inside wall usually opens to allow access from the inside of the box.

Cylindrical tubes have been made which also use this built-in secret compartment. While the tube may give the general appearance of being a single thickness of metal when viewed from one end, actually the tube has a lining. This lining tapers in diameter from front—the audience side—to back. The gradually increasing space between the lining and outside supplies the necessary secret space to allow for the concealment of the object to be produced.

This principle has been used with square tubes as well.

In many cases this secret compartment is not in a fixed location. One type of secret compartment revolves on a panel in the back of the box. This allows the cabinet to be shown empty, when the container holding the load is rotated to the back. Yet, when the door is closed and the container is revolved within the box, the back may be exhibited as well.

Another type of moving container rocks back and forth on a panel at the rear, like the old fashioned flour bin. It is used very much like the rotating container.

The well-known *Jap Box* is an example of the secret compartment being built in the sides. *The Phantom Tube* is a good illustration of the tapering inner shell used with a round tube. Both the rotating and tipping types of secret container have been utilized with production screens.

There are many common applications of the built-in secret compartment. These include *The Magic Funnel*, *The Lota Bowl*, the double bowl used with *The Brahman Rice Bowls* and other similar double-sided or double-bottomed devices. *The Egg Bag* is provided with a secret compartment in the double side. Such hiding places may be built into almost anything—tables, taborets, chairs—as in the familiar Okito production—even in trays.

A mirror which reflects one side as the back or bottom supplies a deceptive secret compartment. One example is *The Mah Jongg Production Box*.

But two mirrors may be used. These mirrors bisect the angles made by each side and the back. They are placed one on each side and meet in the center of the box. Viewed from the front, with something to mask the edges of the mirrors, the box appears to be quite empty.

Many livestock productions use this principle of a secret compartment. One pigeon frame uses the space within the width of the frame, at the top, for concealment. The bottom of this compartment drops to release the pigeons into the frame proper.

Doc Nixon's Bamboo Frame makes use of the secret compartment. It is a container secured to the back of one of the paper-covered frames used to form the front and back.

Even the hollow space within a billiard ball shell is a secret compartment. It conceals a solid ball. The shell coin, used in the old *Passe Passe Coins Trick* is a secret compartment to conceal another coin. This, then, reminds us of dice, eggs, bottles, cups and other objects which, in shell form, conceal other similar objects.

There is an excellent variation of the mirror principle. Instead of a mirror a piece of transparent glass is used. As long as the illumination comes from the front of the glass, it reflects as a mirror, revealing the image of the sides of the box. But when the light comes from behind the plate it becomes transparent and anything behind it is visible.

By controlling the lighting, with the illumination coming from the front of the plate, at first the sides of the box are revealed as the back. In this condition the box appears to be empty. Then, as the lights in front are gradually dimmed and those behind the plate are increased in intensity, the object to be produced seems first to become visible in spectre-like lines. As the lights behind increase in intensity, with a corresponding decrease in front, the object becomes more and more concrete in appearance. Finally, with all light coming from behind the plate, the object is substantial and real.

This transparent glass principle is called *The Pepper's Ghost* principle. In illusion work the plate glass is set at an angle to reflect something or someone offstage or below the stage level. This is not always the case. Some cabinets are built in such a manner that there is room within the sides or at the bottom for concealment of the object to be produced.

The principle is usually used with a cabinet or a box because of the utter necessity of completely controlling all light. The least amount of spilled or reflected light behind the plate will ruin the illusion.

Of course the real background and that reflected by the glass plate are identical.

While this method is particularly effective for transformations, at this time I am considering it only as an appearance. Its use for other purposes will appear in the proper divisions.

Many illusions are based wholly or partially upon this idea. But it seems curious that it has not been applied to smaller objects to any great extent.

Among the more important tricks in which this transparent mirror principle appears is *The Princess of Bakhten* illusion, originally suggested by a writer in *THE MAGIC WAND.* It is also important as the basis of Kellar's famous *Blue Room.*

Ray Gamble of Tacoma, Washington, well known to magicians of the Pacific Coast, is the possessor of a notable collection of elephants. These are not the hay-burning variety, but a nice quiet herd of figures made of practically any material that can be formed into the shape, from precious and semi-precious stones on down the list.

It has always seemed to me that he should do an elephant trick.

He could use a cabinet made in the form of a miniature tent. The glass plate could be made large enough to give a wide line of sight from the audience. The elephant to be produced should be a couple of feet high at least—larger, if possible. Since it would be his job to carry it around, I would suggest that it be made of solid bronze.

Provision should be made for lighting control behind the glass as well as in front of the background eventually to be reflected. This reflection could come from beneath the stand upon which the tent is erected. The elephant is actually behind the glass. But at the beginning the lights are illuminating the reflected background, giving the appearance of an empty tent.

Through dimmer control the lights lower on the reflected background and come up on the cast iron Jumbo. He first appears like a wraith, taking on more and more substance until he presents the solidity which only an elephant, particularly one of foundry ancestry, could present. Meanwhile, through an electrically amplified phonograph record, gradually increasing in volume as the elephant increases in materiality, comes the theme of Rimsky-Korsakow's *Song of India.*

It is but a short step from the use of a secret compartment, as such, and the utilizing of the principle of TWO compartments, either of which may become secret. In this case, the object to be produced is secreted in one of the compartments. But the empty duplicate compartment is exhibited to the audience. Afterwards the compartment containing the object is substituted in place of the originally-shown space.

This principle is an ancient one. Probably the most familiar application is in the old flap card box. The flap separates the box into two compartments. These sections utilize common sides, it is true, but they are nevertheless two separate spaces. When the box is shown empty, with the flap hiding the card to be produced, one compartment is shown. The lid is closed and the box is reversed. This automatically reveals the second section—and the card therein.

Any doubt of this principle of the two compartments is dispelled in examining a metal card box of the Roterberg type. This box consists of two compartments. The upper, and shallower, section is shown first. When the lid is closed, it unites with the upper section in such a manner that the first-shown part becomes a part of the lid. When this "lid" is lifted, the lower and previously unseen compartment is revealed.

The old *Changing Cannister*, more recently converted to use as a cocktail shaker by Dr. Douglas Kelley, is another example. The cannister has a top on both ends. It is round and it fits within a round cylinder, which appears to be the sides of the container. The double portion slides up and down inside the cylinder. This permits either "top" to be revealed as the top, as the corresponding "top" is hidden within the walls of the cylinder. The sliding section is partitioned into two compartments, one for each "top."

For a production, the load is concealed in one compartment. This is pushed within the cylinder and the opposite "top" is brought into view. In use, this empty section is shown. The lid is replaced and the ends are reversed. Simultaneously, the sliding section is pushed, bringing the loaded compartment into view. This time, when the top is removed the load is produced.

The Changing Bag is another example. This has two pockets, either of which may become secret. *The Changing Tray* is similar. So also is the so-called *Master Top*, as explained in Brunel White's books.

Probably one of the most complex applications of this principle of the alternating compartments is embodied in *Doc Nixon's Checker Cabinet*, although in this form it is not applied to production. This was adapted from a three-compartment caddy explained in *MODERN MAGIC*.

Another type of secret compartment is that which is carried within or behind some accessory. In its simplest form it may be merely a bag, containing the load, which is suspended behind one section of a built-up type of production box. During the assembly of the box the load is concealed behind this section, usually the top, and eventually conveyed within the box.

When the load is within the box, both sides of the section which previously concealed it may be shown.

A similar application is a production from a cylinder. With the cylinder, which is perhaps six inches in diameter and eight inches long, is a thin wooden panel about twelve inches square. The load is wrapped in a bundle which is suspended from the top edge of the panel by means of a short length of black thread. Normally the load hangs out of sight behind the panel.

But in the beginning the load is inside the cylinder and the board is lying across the top opening. The panel is picked up with its top edge downwards which allows the load to remain inside the cylinder. The panel is shown both sides, resting on its edges on the top of the cylinder. Finally the free edge of the panel is brought downwards and forward in such a manner that the load may be lifted out of the cylinder behind it. Then the tube is shown empty.

The tube is placed on the surface of the board from behind and over the load, the whole rotating forward immediately, until the panel is flat and the tube is resting upright upon it. Then the production is made from the tube.

This load may be carried from one accessory to another in the manner familiar in connection with *The Organ Pipes*. In the act of sliding one tube inside of another, the load is transferred to the tube just exhibited as empty. Usually six tubes are used. Hanging on hooks inside of five of them are the respective loads. The first cylinder is shown empty. Then, in further proof of this emptiness, this first tube is slid over the second tube, from the bottom, picking up the "load" automatically from the second tube. The second

cylinder is then exhibited and loaded in a similar manner. And so on until the last empty tube is shown.

In connection with this secret compartment principle—and it must be borne in mind that the compartment need not be rigid as a container—we encounter the idea of a secret compartment *near* the place of production but not necessarily in or attached to it. All that is important is that it can be reached, for this hidden supply, apparently through it.

The first example of this principle comes to mind in connection with a silk production invented within the past few years. The silks apparently are produced from a small five-sided box which rests on a light folding stand, similar to those used in cafes and hotels upon which the waiters deposit serving trays. Actually the load comes from the hollow legs of the folding stand. It is reached through the box.

In *QUALITY MAGIC*, Theodore Bamberg explains an excellent example of this idea in connection with the trick called *Multum in Parvo*. This trick is a complex combination of principles. It includes a secret compartment which is transferable to either of two boxes. In addition, there is a secret compartment built into the chair upon which the boxes stand. This second secret compartment is tilted so as to be on the back of the chair, out of sight until needed. When this load is desired, it is tilted forward, flour bin fashion, and passes into the box through the rear side.

Other examples of this remote secret compartment may be seen in the hat production, which is many years old, in which the objects are secured from a secret compartment in the table top, reached through a trap in the top of the hat. Or in a silk production, manufactured by Percy Abbott some years ago, in which silks are apparently produced from a glass of water screened by a folding square tube. Actually the load comes from the tray.

Just a step removed from the adjacent secret compartment is the "load" which moves to the place of production, screened from view. Several stage illusions utilize this idea. The person to be produced reaches the place of production via a short length of plank, over which he moves from a trap in the backdrop, or from some nearby accessory. Any method of conveying an inanimate object from a secret hiding place to the place of production comes within this class.

Now in the foregoing discussion, which has touched upon the majority of applications of the secret compartment principle as used in connection with appearances and productions, I have confined the examples cited largely to the more familiar tricks. This because these tricks are generally well known to most magicians and for that reason serve more clearly as examples.

But in citing these examples it must be emphasized that the identical objects used, or the accessories connected with them should be changed in appearance to produce a trick which will have a new aspect to the spectators. And where preselected properties must be used, because of the character of the act or because of the necessity of using properties appropriate to the routine, the previously cited examples may act as guides in connection with methods utilized with objects of similar nature. All that is necessary is to adapt the method to what you have.

CHAPTER FIVE

One of the most important principles in connection with production is that of expansibility of the object to be produced. Usually the object is collapsed within a secret hiding place in an accessory prior to production. The subsequent production of the expanded object makes it seem apparently impossible that it could have been concealed behind or within any of the accessories. In many examples a solid duplicate is substituted for the expanded original production, after which the originally produced object is collapsed and then redeposited within the original hiding place.

The essential in this case is that the object to be produced appears, or seems to appear, at a location obviously too small to have concealed it.

Many of the flower productions rely upon this property of expansion. Feather bouquets are concealed within sleeves or beneath the clothing. Folding flowers are concealed within the hands or within some accessory which is relatively small to the finally expanded bouquet. Many handkerchief productions rely upon the expanding properties of the silk which may be compressed within relatively small space.

Dr. Ervin invented a barehanded money production which was based upon the use of paper money built like spring flowers. When folded, this load was small and compact. But when released, the load gave the appearance of a large bulk of paper money.

The coin wand is an illustration. The coin itself is split into three sections which, when stacked, will go within a hollow wand. These sections are attached to springs in such a manner that parts of the coin arrange themselves side by side edgewise and give the appearance of a solid coin. This arrangement is attached to a piston within the wand so that the coin automatically folds when the piston is drawn inside.

In causing the coin to appear, the piston is pushed forward. The three sections spring into place and form a coin. The performer, having acquired a duplicate from a secret source of supply, apparently takes the coin from the end of the wand. Actually he draws the

expanding coin within the wand, out of sight, and reveals the duplicate.

A similar method is employed in catching doves from the air, using the net. The dummy, an expanding one, moves in and out of the handle of the net. The secret source of supply is a double compartment in the bottom of the basket into which the "caught" doves are placed.

Fishing in the air is similar, except that the expanding "fish," in this case one which unrolls from the "bait," is concealed within the hand and taken away. Here a new "bait" containing another expanding fish is supplied each time.

The secret compartment for the real fish may be one of several types. The performer's supply may be actually within the pocket or the bait box. The live fish is secured and concealed in the hand when obtaining new bait. Or the handle of the fish pole may deliver a fish at a time within the performer's hand. Or the fish bowl may have a secret container built into the cover or the rim, thus dropping one fish at a time as the performer apparently places each into the aquarium.

Much ingenuity, as is shown in the examples cited, has been spent in devising subtle methods of acquiring the real duplicates.

The Max Sterling bouncing and expanding egg trick is another in this class.

The blown skin egg is laid on the fan as a piece of paper. Bouncing causes it to expand. When the performer picks up this "egg," he substitutes a real one concealed within the hand. There are various moves and strategems for substituting the real egg for the blown egg-skin, some of which are built around the fan used. These are refinements, of course, but they do not eliminate the other essential in this principle, the secret compartment.

Just to illustrate how these principles may be changed around to develop new methods, suppose we give this egg trick some additional thought.

We might work the trick exactly as the original until the performer picks the egg from the fan. Before he does this his hand is seen to be empty unmistakably.

Here we might borrow from the pigeon catching trick. Instead of the basket cage we might use a saucer, a saucer with a spring trap. Beneath the saucer, picked up as the fan is put down, is the real egg. The performer squeezes the skin egg into a compact packet and conceals it between his fingers. When the hand goes to the saucer as if to put down this "egg," the opposite hand pushes the real one through the trap in the saucer, up into view.

There are still more possibilities, however. A visible egg growth can be contrived. This time we shall retain the cage loading production from the pigeon trick. But we shall make it in the form of an egg carton.

Each section of the carton has a special bottom. This bottom is contrived by overlapping two cardboard flaps which fall down to conceal the real egg. The carton has an added bottom upon which rest the real eggs—each in its own section. In each section there is also a hole in this bottom large enough to permit the middle finger to be inserted. When we want an egg we merely push it up with the finger until it clears the flaps, which fall in behind it.

In the previous trick the skin egg inflated itself. Here we might try doing the inflating. Remember the old palpitator or plate lifter? Suppose we should make a special adaptation of that. The "palpitator" part would be made of a very thin rubber skin in the shape of and similar in color to a real egg, as indeed some of the skin eggs used in the bouncing egg trick have been made. The operating bulb at the opposite end of the tube would have to be correspondingly larger, of course.

The bulb may be attached beneath the coat in a location where the right elbow may squeeze it thoroughly, even if surreptitiously. The tube runs up through the armhole of the coat and down the sleeve. The deflated egg-form is secured at the cuff until ready, then it is brought into the hand.

When the bulb is squeezed the egg actually grows in full view. When it is large enough to deposit into the carton, the arm is relaxed. This deflates the rubber skin. The real egg is popped into sight as the performer apparently places the recently materialized egg into the container.

You have paid painful sums for tricks much worse than this, or you haven't any business reading this book.

Eggs lead one to think of chicks. So, still toying with this principle, suppose we substitute a skin chick for the skin egg in the Sterling trick. All the egg needs is a slight difference in shape and some fuzz.

We could use the pigeon cage in miniature for the production of the real chicks.

A subdivision under this heading contributes to the possibility of several multiplication tricks. Several expansible objects are pressed together and shown as one. Afterwards they are allowed to expand as many individual objects.

Probably sponge balls supply the best instance. If, as is well known, a number of these balls of sponge rubber are pressed together, they give the appearance of one. Upon being released, the wad springs into individual balls.

Spring balls have been used similarly. Anything which will compress and give the appearance, held together in a group as one, of a single object and which will upon release expand into individual objects, may be applied to this idea.

Another production method is that of removing a covering which conceals the object to be produced, the covering itself matching the background and being mistaken for it.

The most common example of this method is the spring blind. This consists of a rolled screen which matches the background. It is mounted upon a spring roller similar to a window shade. The screen itself is located a short distance in front of the real background. It is pulled down to conceal the real background and the object to appear is placed behind it. When the blind is released it flies out of sight and the object seems to appear suddenly.

The old plate in frame trick illustrates this. A similar arrangement has been used for the sudden appearance of an alarm clock. Thayer's new card frame is a modernization of the idea. In this case, moving the glass causes the blind to be released.

Applications of this principle have been made in various ways. The slate flap, wherein a message written on the real surface of the slate, is concealed by a thin flap painted to represent the slate surface, is a good illustration. The main difference between this and the spring blind is that in this case the covering is not removed suddenly. Neither is the removal made in full view of the audience.

There is still another type of flap. This is really a half-flap, turning like the pages of a book. The card on velvet square shows this. With the flap up and concealing the cards to appear, the velvet appears plain. When the flap drops to cover the lower half of the square, the cards appear.

In this class also belong the various types of iris. This may be a gradually expanding round, square or diamond shaped opening. As the iris is opened the spot in the center of the background seems to grow in size. There is a growing ball trick on the market utilizing this idea.

Still another similar application is seen when the object to appear has a covering on the back which matches the background. Turned with its back to the audience, the object is invisible. When turned around, under cover, it becomes visible when the cover is taken away. Some of the watch, card and coin stands work on this principle.

An adaptation is the sliding slat. In this case the container resembles a species of cage. There are slats in the front. Through the openings between the slats may be seen the background. The openings between the slats are a trifle narrower than the width of the slats themselves.

When first viewed the container seems empty. This is because there is a second frame which is normally hidden behind the slats, it also having openings conforming to those in the front. On the face of this secret frame is material similar to the background, usually black velvet. This secret frame is slid to one side, covering the openings between the slats but appearing to be the background. A sideways movement of the secret frame slides it behind the slats and permits an unobstructed view between the slats. This reveals the object to appear, which has been there all the time.

This principle has been applied for the production of a human being.

But the backgrounds do not necessarily have to be black. The thumb tip, while it is actually a secret container, covers the secret space with a flesh colored surface between the spectator and the background—in this case the real flesh of the thumb.

Another example of this idea being used without black being the background color is the transparent handkerchief casket. The silk is concealed beneath a flap made to match the palm of a hand.

Exhibited on the hand, the spectator apparently sees clear through the case. The ancient *Fadeaway Card Trick* used a photograph of the palm of the hand, printed on the back of a playing card, to accomplish a vanish. Reversed, this could have been used for a production as outlined above.

The reversing principle, with a matching background on the back of a picture, could be applied in a frame for production purposes. The top of the picture, the picture being on thin flexible stock, could be secured to a cross-bar which slides from top to bottom of the frame. The bottom, secured to a similar bar, but sliding in a groove slightly back of that guiding the top, may also slide from top to bottom.

With the bottom slid to the top and the top in its opposite position at the bottom, the back of the picture, covered with the material to match the background, would be presented to the audience. This would appear as an empty frame. Then, while the face of the frame is away from the audience, first one slide then the other is moved to the opposite location. This will reverse the picture and bring it into view.

Just at this time one of the most popular production devices, *The Squared Circle*, depends upon this principle of a concealing covering which blends with the background. This has been produced in assorted variations. Substantially, it consists of a four-sided box, the front of which is a more or less open grillwork, open at top and bottom; a platform for the box; a brightly colored cylinder which fits within the box; and a secret container which fits within the cylinder. The inside of the box is painted black or covered with black felt or velvet. The device has been manufactured in many forms but the underlying principle is the same in all.

One way of using the device follows: The secret container, loaded, is placed within the cylinder which is standing upon the platform. About the cylinder is set the box with the grill work facing the audience. The box is lifted and shown. It is replaced. The tube is picked up through the top of the box and shown. The secret container is left standing in the box. It would be visible from the audience normally, but because it is black and because this covering blends with the interior covering, it is invisible. Having been shown empty, the cylinder is replaced around the secret container and from it is taken the production.

Another method of causing an appearance is the loading or bringing of the object into position for production while it is hidden behind or within some covering or accessory.

The nest of bowls is brought from its place of concealment behind a handful of silks. Burling Hull brought out a jap box production load the principle feature of which was a load stolen from above the vest. This load was carried forward behind a silk in the act of picking the silk up from the box, carried forward and dropped into the box.

Many flower growths utilize this idea in loading the bush beneath the cone and bringing it into position.

In this connection there are many subtle ways of concealing the load prior to its introduction into the container. One flower growth device projects the load into the cover when it is placed upon a table. In another case the cover is put down over the load, previously concealed by a small screen, while the screen is shown.

The load is brought into the dove pan, the chafing dish, the welsh rarebit pan and other similar devices, under the cover.

Lighting a candle by magic can be interpreted from a certain viewpoint as the production of a flame. One method invokes our present principle, when it conveys the flame, burning on a small wick concealed behind the hand. Productions from the backhand palm and from the many devices for suspending small objects on the back of the hand are dependent upon this idea.

A number of illusions with screens and many others with other accessories employ this principle of loading behind some covering. The mummy case illusion in *THE TARBELL COURSE* makes use of this method.

An example of bringing the object into position through the use of an invisible or unsuspicious container may be found in *The Goblin Tube*. While this trick is not fundamentally an appearance, the production of the article illustrates the principle.

The Goblin Tube comes equipped with an exceptionally large thumb tip. A small handkerchief is loaded into the tip. The tube itself is just large enough for the thumb tip to fit inside. It is shown empty and a paper drumhead is placed on each end.

The performer deliberately thrusts his thumb through the paper, leaving the tip and the handkerchief within it. The handkerchief is then removed.

Another example of this principle, although it might be classified with principle six, is *The Organ Pipes*. The reason I have classified *The Organ Pipes* here is that there is a subtle distinction in the two principles. In principle Six, the object hiding the article to appear may be a subject of suspicion—should the spectator consider it. In this principle the nature of the object used would preclude it from suspicion.

Illustrating the distinction with a comparison of *The Organ Pipes* and *The Duck Pan: The Organ Pipes* escape suspicion of containing the load because they are bottomless and ordinarily would have no way of retaining a hidden object. From the very nature of the lid of the duck pan, deep as it is without apparent practical reason, it could be suspected.

The load is transferred from the "loaded" organ pipe to the previously shown empty one in the very act of further showing the empty one to be empty. This has a decided similarity to the loading of *The Goblin Tube* in the act of taking the load out.

Similar to this is the handkerchief or card-in-egg wand. These are unsuspicious accessories ordinarily. But the act of forming a tube around the wand in the former case is the method of depositing the load. In the latter case, the only difference is that the load is made in the equally unsuspicious act of breaking the egg.

But let us try some more "inventing":

The Goblin Tube and the various wands suggest this idea of loading in the act of procuring the object for exhibition.

Wands, for example, are out of date for certain types of performances. Of course, there are pencils and fountain pens on the market for the bill or card in egg trick. In passing, I might say that I have not seen any that I thought looked like the real thing. There are such great varieties of low priced pens and pencils available that I cannot see why some enterprising manufacturer cannot adapt those for the purpose. Personally, I should like to own such a one with a spring-loading feature, instead of the thumb-motivated type.

But back to that loading idea: Pens or pencils are scarcely the proper things with which to break an egg. Ordinarily they are much too delicate to stand much of a blow. A pocket-knife is another matter. So is the handle of a dinner knife.

An egg is normally broken by being struck on the edge of a container. The edge of a saucer, equipped with a spring loader, so constructed as to release on impact, might help. Or perhaps a folded bill could be held against the back of a cup, up near the rim. The egg could be broken on the rim at a place immediately above the concealed bill which might be shoved into the egg simultaneously. Or a cigarette lighter, being metal and available from the performer's pockets, should be unsuspicious.

If a silver dollar were to be equipped on the back with a tube containing a plunger, it would certainly be deceptive and unsuspicious. Yet, if the bill were folded in such a way that it could be concealed behind the dollar, the tube would be unnecessary.

But why take things only from an egg? There have been knives equipped with methods of loading a lemon in the act of cutting it. One device is a loader which deposits the article to be produced inside of an orange in the act of catching it.

A dagger could be made to kick a load out of one edge into a tomato or pumpkin or cantaloupe, after it is impaled. A pair of tweezers could be built to load a bill into an egg, after which the other end could be used to take it out.

Electric light globes are not expensive. Things could be taken from them. It would be difficult for the spectator to catch a load made in the act of striking a light globe with a hammer. Put the load in a hole provided in the striking head of the hammer. It could be ejected by a mechanism in the hammer handle.

Anyone who puts his mind to it can think of these things faster than I can. The only essential is that the object used for the loading be consistent with the operation for which it is apparently used.

The Nest of Boxes as a trick does not belong under this heading. But the reappearance of the object itself does. A device in the sleeve, built to eject the loaded inner metal boxes as used with some methods, would permit of important improvements. In this case the loading could be done as the performer reaches into the last of the wooden boxes to get the small ones.

One prediction trick, based upon placing locked boxes in the hands of a committee, is worked similarly through one of the keys used.

Cigarette routines and those using other small objects such as thimbles or balls have made use of the principle of loading in the act of recovering the originally vanished article.

The usual procedure with cigarettes is to vanish one of them, really palming it. The hand reaches beneath the clothing to recover it but simultaneously secures a large supply in addition. One item from the supply is shown as the recovered object, the remainder being concealed. This principle is frequently applied in *The Multiplying Thimbles.* It is also used with billiard ball routines.

The Coin Tray, with its secret slot, in one sense is an application coming under this heading. Several coins are counted onto the tray after which they are poured into a spectator's cupped hands. Several coins are added secretly in the act, as they are concealed within a slot built into the tray bottom. While those on the top of the tray are being poured into the spectator's hands, the added quantity is also being added indetectably.

Now we arrive at chemical production methods.

One of the oldest of these is the creation of smoke with two clay pipes. This production has been varied from time to time with the use of different containers. Two glasses have been used, placed mouth to mouth; also a covered glass vase. Glen Pope performs an elaborated version of this trick, based upon a routine developed by the late Elmer Ransom. Still a more improved version has been featured for some time by Ade Duval.

All of these versions depend upon the reaction of two chemicals brought together. Of course, just any chemicals would not do. Together, they must be capable of producing a substance resembling smoke. A combination of hydrochloric acid, or muriatic acid, and ammonia is an example. A few drops of the acid are placed in a container and a similar amount of ammonia is placed in its cover, the two being kept well separated until needed. When these are brought together a smoke-like vapor results.

Chemicals have been used for the development of writing and pictures. Frequently vapors, heat or light are necessary to accomplish the reaction. Among other developments are a "snow storm" from a burning cigarette, flashes of fire, and explosions. Even a disappearance of an elephant is based on melting frozen mercury.

One interesting idea brought out by Charles Waller is the appearance of an opaque liquid such as milk or ink. A transparent container, covered, is shown "empty." Later it is seen to be filled to capacity with the desired liquid. Actually the container isn't empty at all. It is filled to maximum capacity with clear water. In this condition it appears to be empty. With the addition of the proper chemical to develop the desired color, the container appears to have become filled with the production. The necessary chemicals are held in readiness, concealed within the cover.

Coming within this category but not strictly a chemical trick is a message production on slates. The slate used is a composition material such as chip board or pasteboard. It is given a coat of blackboard paint. The message is written by dipping dustless chalk in diluted mucilage or liquid gum arabic. After the message has dried it will become invisible while wet, if washed with lighter fluid as available at cigar stores.

Before showing the slate side bearing the message, the performer "washes" it. While wet, this side is exhibited to the spectators. The message side is turned away from the spectators while the volatile fluid dries. When dry, the message shows up in intense white.

An improvement in this method, which allows the message to develop visibly line by line, is achieved is using a washing liquid which dries more slowly. I obtained satisfactory results with Carbona cleaning fluid, which is, I believe, carbon tetrachloride.

In performing the visible appearance a liberal quantity of the liquid is used. Then the slate is left facing the audience, standing on edge. Because the liquid drains from top to bottom there is less liquid at the top and the writing at that location becomes visible first, appearing progressively — almost line-by-line — from top to bottom.

Other chemical appearances include several products which reveal the names of selected cards while burning. All of these are based upon invisible inks which develop with heat.

Such indirect applications of chemical tricks seem far more puzzling these days than the old straight chemical tricks. It must not be overlooked that many chemical reactions of this type are demonstrated to high school chemistry students. The indirect application, however, throws such as these off-step.

One of the most popular present-day tricks is the cocktail trick, where any desired liquid is produced from an empty shaker. The liquid, of course, comes from a secret compartment, which principle is in another division. But the production of the particular KIND of liquid is dependent upon the use of highly concentrated essences which are generally within the apparently empty glasses in minute quantities.

Using a mixture of alcohol and water together with appropriate liquor flavors, which usually contain as well concentrated coloring material, almost any alcoholic beverage may be produced. By using the proper concentrated fruit flavors in combination with water, non-alcoholic beverages may be developed.

I cannot go into extensive explanations of chemical tricks and formulae here. As a matter of fact, appearances or productions through chemical means are limited to a very narrow field, magically. However, Ellis Stanyon's serials, *MAGIC* by the same author and Lippy's *CHEMICAL MAGIC* all contain considerable material in this field.

CHAPTER SIX

When you provide secret ingress from a secret place of concealment, one more production device is demonstrated.

This principle carries with it not only a secret place of concealment of that which is to be produced but emphasizes a secret *passageway* from the source of supply to the place of production.

The Wand From Purse reveals this application. Here you have a place of production too small to contain the object to be produced. The sleeve is the place of secret concealment. The passageway is the slit in the bottom of the purse. To produce the wand one simply takes the purse from the pocket, slips the opening of the slit over the end of the wand, opens the purse and pulls the wand from the sleeve.

Another example is the large illusion cabinet which acquires its "load" via a plank shoved through a trap in the backdrop. Others would include: The production of a cane from the vest pocket. The production of a load from a hat, the hat being equipped with a trap door in the crown and the load coming actually from a repository beneath the table top.

Particularly excellent as an example is *The Water Fountains* illusion. The water to be produced is stored in gravity feed tanks, or in pressure tanks. By means of tapered connections in the floor, or in the various articles to be used as accessories, the water is conveyed secretly to the desired location. A series of controlled valves keeps the water from appearing before the connections are properly arranged, during the routine. Thus, while the water may eventually appear at the tips of the fingers, on the edge of a fan or anywhere else, as a fine fountain, the secret passageways, hidden in the clothing, or within the accessories, is the real foundation of the trick as a mystery.

This principle, too, supplies the method of accomplishing some of the box nest productions.

The use of an apparently secure fastening which would seem to preclude the possibility of an addition, but which may be manipulated in some manner to permit the addition of the object to be produced, comes within this classification.

Although the principle is used in several tricks of disappearance, I have not succeeded in finding a single trick in which this application has been used in effects of appearance or production. The nearest thing to it—and really, belonging here—is the so-called *Bolted Slates.*

In use, the slates are shown blank, after which they are bolted together. The medium, apparently secured restrained, is placed in the same room or cabinet. After a period of time the medium is found to be still securely tied. And the slates are seen to be bolted together, even though locks or seals are put on the bolts originally, not having been tampered with to all appearances. Yet messages are found on both inside faces of the slates.

Of course, it is possible to separate the slates when bolted, with identifying seals on the bolts. The slates are separated without disturbing this fastening. Having separated the slates, the medium writes the message and puts them together again.

There have been a few examples of appearances accomplished through methods of optical projection. Most of these have been the production of a spectre. Naturally the image is projected by some type of stereoptican. Usually this image is a light one on a dark background. Quite satisfactory projection may be made on fairly dense smoke, as from an incense burner.

One projector for this type of work in connection with mediumistic effects is a small one, of flash-light type, shaped like an automatic pistol.

Coming under this heading, too, is the projection of the image of an object from behind a screen. During the apparent materialization, the object seems to be created in the full illumination of a light flooding the screen from behind.

If the object is brought into position behind some translucent object, such as a screen, it will seem to materialize gradually if it is moved towards the screen slowly while backlighted.

The best example of this is a spirit painting trick.

Two frames are shown. Both appear to be blank. One actually is blank. But the other has a painting on its surface. The painting is in translucent colors. Over the painting is a shell. This is designed to make the second frame look blank.

The painting is developed in a large picture frame. Inside of the box built into the picture frame is a device which will cause the framed painting to move backwards and forwards a few inches. Movement forward is accomplished by a thread.

Several frames are used but a blank is on top of the stack, with the real painting covered with the shell second. Both frames are lifted off. The picture and shell are shown first. They are replaced on the stack. The shell side is downward so that the painting itself may be lifted off, leaving the shell on the stack.

The blank frame is shown and held up to the light. It is turned face towards the audience. Then the real painting is taken from the stack, leaving behind the shell. It is brought forward, back towards the audience, and placed against the blank frame. The picture and the blank frame are face to face.

Both are picked up together. They are given a half-turn in being placed into the picture frame. When they are in place the performer pushes the real picture back from the blank frame. It travels on the sliding carriage built into the structure supporting the ornamental frame.

With the real picture removed at a short distance, the light behind both is turned on. The light travelling through the real picture becomes diffused. The picture is not visible. The performer puts his hand down back of the blank frame, which is in front, and holding it against the blank shows the shadow of his hand.

Afterwards, the lights being lowered except for that behind the apparatus, the real picture is moved forward gradually. It seems to materialize. Finally when it is against the blank frame its details are all clear. Both frames are removed and given a half-turn in the act. The picture is shown.

Anything translucent may be used for the screen. At random I can suggest a cambric window shade, a fine china plate, a sheet of white celluloid, a piece of parchment, a piece of paper. If you give this some thought many things will suggest themselves.

If the screen surface is flat it will be necessary to select an object which has at least one side approximately flat. An alarm clock or a wooden cube might do. If the object to be produced is opaque, provision must be made to allow the light to be reflected AROUND it. Or the light source may be larger than the object.

It will be necessary to have a sliding platform to bring the object forward to the screen. This may be moved by controlled counter-weight. clock-works, thread or other suitable motive power.

Suppose we build an effect from a cambric window shade.

This may be mounted in an opening in a cardboard set-piece built to represent a toy shop. The opening is a display window. While the idea is not very sophisticated for present day youngsters, we might build the trick around a hobgoblin toy maker.

The article to be produced may be a doll chair. This can be planted in the table top upon which the apparatus is placed.

The screen is pulled down and while showing the shadow of the hand the performer may dip into his supply in the table top and place the object on the sliding platform. This is away from the window shade.

By means of a thread, pulled surreptitiously by the magician, or hauled at in secret by a hireling, the doll chair gradually moves towards the window shade. It materializes in more and more concrete form until its outlines are clear.

The magician releases the shade and there it is.

This can be continued for some time with the hobgoblin himself finally appearing on the scene.

We can ring in another principle here for concealing the source of the stock-in-trade. We could mount the apparatus on an open front box. What the spectators would not know about would be a diagonal mirror. I mentioned this before. The inexhaustible box with the rotating panel could help us, too.

As a matter of fact, that inexhaustible box with a sliding device in the floor and a front door made of celluloid might be converted into a new trick. We could lower the light on an extension cord through the top door in the production box after everything was ready. We would have to make some provision to get the objects to be produced out of the secret compartment sideways.

A fine china plate could be used to produce watches. An arm, mounted in the base of the apparatus could bring the watch into position on the sliding device. In this case the performer would reach back of the plate and take the watch, incidentally allowing the arm to drop back into the base again.

This principle could be used with *The Walking Away From His Shadow* screen. Under the red light the object gradually develops. It becomes more clear under the white light. It is even clearly visible in the green light. Yet turning on the red light again it vanishes instantly.—Mysterious shadows, collected on sunny days from those who have lost their shadows, and stored in the performer's "shadow box" to be used as he wills! The trick could be presented as a collection of "lost" shadows.

Really, this variation of the shadow trick has possibilities.

Very ancient is the principle of accomplishing a production by means of a hollow shell which conforms to, and fits, the cover from beneath which it is eventually revealed. It has been used so much that it is no longer very deceptive, particularly if the conventional objects it has caused to appear in the past are still used.

Of course, the shell represents some solid object such as a bottle, a ball, a large die, a cone.

The hollow hemispherical ball shell used in the well-known ball vase demonstrates this principle clearly, as does the die shell being revealed beneath a cubical cover.

Whatever the nature of the shell, and what it is intended to represent, almost invariably it fits within and conforms to the interior contour of the cover. Of course, instantly many contradictions of this general rule come to mind when we recall shell bottles being produced beneath cylindrical covers, or even large dice.

A nest of shells comes within this general classification, also. The nests, of course, are simply multiple shells, representing, usually, solid objects. Collectively, when not nested, they represent considerable bulk, a bulk which apparently would be impossible to produce from the container from which they are taken. These nests may be goblets, clocks, bottles, balls, in fact anything which would allow their being made in shell form and nested.

There is still an extensive field from which may be designed shells of objects which have not heretofore been utilized for this purpose.

Secret exchange is an important principle in magic. It constantly appears in all types of effects—color changing balls, escapes, restorations and others. The principle is simple. The objects to be exchanged are identical in appearance. The original is simply replaced by a duplicate under some type of cover—either physical or psychological.

The Coffee and Milk Trick will serve to illustrate the point. An empty goblet is shown and paper shavings are scooped into it from a deep box. During the procedure the empty container is left in the box and a filled duplicate is brought forth in its place. A shallow cover over the mouth of the second container contains sufficient shavings to give the impression that the performer has merely filled the goblet. Through the use of the old velvet cover and a servante to receive the shallow shell, or with the improved cover which picks up the false paper load, the shavings apparently change to coffee or milk or some other commodity. In this form, the effect is not an appearance, strictly, speaking but rather a transformation.

But there is really no reason why it should not be more generally used for an appearance. The famous Kellar flower growth utilized this principle of exchange. You will recall that two covers were used for each of the two bushes produced. On a servante behind the long drapes on each of two accessory tables were duplicate "covers" containing the bushes.

During the business of planting the seed and showing how it had sprouted (?) the performer naturally and unobtrusively lowered the empty cover behind the drape and exchanged it for the loaded one.

This can be done with a beer bottle, or a handbag, or a brief case, or a tomato can, or a coal scuttle, or a suitcase, if the proper opportunity is provided for getting the empty container out of sight unobtrusively for the exchange.

A coffee can may be shown empty. On the back of your table is a servante with a loaded duplicate. Over a well in the table is a piece of newspaper. Pick up the newspaper from the back using your left hand. The can is in the right. When the paper is sufficiently high to cover the can drop it in the well and secure the loaded one. Lay the paper on your spectator-assistant's outstretched hands. Place the loaded can in the center of the paper and gather the edges of the paper together to form a bag. Give this to the spectator to hold while you do a little "materializing."

The essential behind this principle is to find a GOOD excuse to cover the empty container. The container may be allowed to remain in one location and the covering brought to it. Or the container may naturally be removed out of sight under some stratagem giving a reasonable excuse to do so.

Stop reading for a moment. Think of any kind of a container. Perhaps it may be an empty card case, or a cigarette case. Now find some plausible excuse for moving it out of sight naturally and unsuspiciously. Perhaps you might reach for a handkerchief to polish the cigarette case or to wrap it up in. Have the duplicate loaded case in a clip on your vest, at your back on the right side beneath the coat.

Show the case. Hold it in your right hand. Reach to your left hip pocket saying, "Have you a handkerchief?—I mean—" Apparently find none in the left hip pocket and reach to your right hip with the case in that hand. Get the handkerchief—a CLEAN one—from the hip pocket and leave the original case there, taking the loaded duplicate off the clip. Continue: "I mean, a clean one. . . . But I don't want to embarrass you. Perhaps this will do."

Then wrap it up.

You say: "Shakespeare said—I wanted to get that in to make an impression on the scholars here.—Shakespeare said, 'Thoughts are things.' I think I can prove that. Suppose you were to hold this cigarette case up in front of you. Naturally, it being a cigarette case, you would think of cigarettes. And since it is empty, it is logical to think of it in terms of its purpose: To hold cigarettes. So, being a practical psychologist, I would assume that you might think of the case being filled with cigarettes. Now remember, since it is cigarettes you want, you must think of cigarettes. The cigarettes being the thought, it is necessary to change that thought into the thing itself. Look. . . .You see. That explains Shakespeare to you. We try to make our performance educational as well as entertaining."

I like that gag. It would make a good maneuver in connection with the card or bill to cigarette. I think I'll try that myself.

But you can do it with any other container if you are careful to have a good logical reason to cover it long enough to make the exchange.

Reach into the air and apparently grasp an object. Then seem to place it into a container which has held the object itself all the time. This constitutes another method.

It is subtle and direct. But it works. The effectiveness is principally in the way the container is handled. It is handled as if it is empty without actually showing it so. Only a very poor performer

need be cautioned not to look into this "empty" container. But if you do not know this, it will help—immeasurably.

You simply reach into the air and grasp a large handful of atmosphere. Remember that it takes up space. So do not close the fist tightly. Hold it as if something *were* in it. Then just put it into the container.

Use a hat, if you wish. But you may use anything else that might appeal to you or your audiences.

Things like this make some of our complicated inventions look very unnecessary.

This is NOT a method for a bungler—even as you and I. But for the performer with the audacity to try such a bold maneuver, it is effective. There are two acting assignments in this method. One is to enact your role as if you were really taking something from the air. The other is to consider and handle the container as if it were empty. It sounds easy. But it is so simple that it is difficult.

Suppose you were doing a production from a hat or some other object. The stage is being filled from the mysterious source. There are funny-looking flowers, hundreds of silks, queer looking bottles and alarm clocks—the magician is careful to see that they always present a face-on appearance to the audience. According to Hoyle, all of the asinine ingredients to make the production legal are there, things which no sane man—other than a magician—would ever dare to think to pull out of a hat or even a garbage can.

In the middle of it the magician suddenly sees something in the air. He reaches out and grasps it. What he sees is invisible. But you know it is there because as soon as the performer touches it he starts as if encountering an electric current. Looking at the spot, the performer cautiously grasps a hat and tiptoes over to it. In his right hand he takes a fan. Did I say fan? Well, they have that kind even among magicians. At any rate he picks up something and pushes the invisible object off of an invisible shelf. It falls into the hat. You know it falls into the hat because you can see the left hand suddenly pulled down by the weight of it.

The performer looks into the hat and smiles. Then he turns it over and the object, once more material, falls out onto the floor. Perhaps it is a powder puff. But it could be a hat full of bolts and nuts for a change.

CHAPTER SEVEN

The vanish, of course, is simply the reverse of an appearance or production. As with the appearance effect, it may be accomplished with an object, a person or a thing. To the spectator, the performer seems to have caused the subject of the effect to cease to exist.

As was emphasized under the reciprocal division, the dematerialization may be gradual or instantaneous. It may take place uncovered and in full view, or within or beneath or behind something, concealed from view.

Since it is impossible to cause anything to vanish actually, in reality the subject must be hidden in some manner. It must be hidden in a secret place at the location where the vanish occurs. Or it must be secretly conveyed away from the place of vanish and disposed of in a hiding place at some other location.

Practically all of the methods enumerated under the list of principles for accomplishing appearances, reversed, may be employed for the present effect. This furnishes the nucleus for the discussion of methods following. You may find some of the principles to be restated in somewhat different language so as to cover their application to this division more substantially.

Informed readers will have recognized that many of the methods already covered in the *appearance* division are more frequently used in their reversed application as *disappearances*. The opposite will be discovered in some cases under this division. The natures of some of the principles make them more readily adaptable to one effect than the other.

Where one has a choice of method, that ultimately selected will be influenced by the many circumstances in connection with the final trick—conditions, the object used, the character of the final effect desired, and many other factors. After the essential factors have been met, if there is still a choice of method to make, probably that supplying the most simple and direct ultimate result, with the least complication, will be found best.

This viewpoint has been valid for years in connection with mechanics. There is no reason why it should not hold true in this connection, in my opinion.

We may start with the disposal of the object secretly, while it is apparently elsewhere being vanished. The billiard ball production previously discussed, reversed, supplies an excellent example. The ball is taken in the right hand, apparently. Actually it remains in the left. As the right moves away, all attention being directed to it, the left surreptitiously disposes of the ball in a secret hiding place.

Theoretically, the reverse of the glass production discussed before, should prove effective as a vanish. But it won't. This is because the production had the advantage of surprise, with the necessary moves taking place *before* the effect was known to the spectators. But, using the reversed routine as a vanish cannot be made effective because all of the moves take place *after* the trick is done, with little possibility of shaking off the watchers' scrutiny.

If, however, we add the use of a form, it might be possible to accomplish a vanish through a slight modification. Suppose the handkerchief were equipped with a ring fake. Suppose it were even equipped with a ring form built so that this wire circle which simulates the top rim of the glass could be held at a fixed height above the palm of the hand, giving the appearance of the glass resting upon the hand.

Now we try the moves: The handkerchief is thrown over the stem wine glass which is resting upon the palm of the right hand. It is thrown over in such a manner that the ring form coincides with the rim of the glass. Under cover of the foulard, the fingers of the right come up around the base of the glass, the stem being between the second and third fingers. Grasping the ring form through the folds of the cloth, the performer apparently lifts the goblet from the right hand. Immediately the right hand opens, carrying the goblet around beneath the hand to a position somewhat similar to the back palm, in a movement the exact reverse of that used for the production. All this, of course, is concealed beneath the folds of the foulard.

The left hand again apparently lowers the goblet to the palm of the hand, but really the ring form is supported on the framework previously provided with it. With the left side of the body towards the audience, the performer picks up the "glass" and as he does so, the right, with the real glass, moves behind the drape, to the left, drops the goblet into a body servante, which has been installed be-

tween the coat and vest on the left side, moves on up over the left forearm, grasps the front corner of the foulard and shakes it out. The glass has apparently vanished.

This makes it possible to do the necessary moves before the spectator realizes that the vanish has been accomplished.

We discussed the use of this form in connection with this basic principle during our consideration of its application to appearances. It has been applied to vanishes which have included bird cages, large dice, alarm clocks, radios and many other objects.

So also has been used the detachable portion of an object. This detachable portion, whether it is the head of a doll as in the old *Bonus Genus* or the tip of a "pillar" as in the P. & L. *Solomon's Pillar* trick, simulates the presence of the entire object to the spectator. Meanwhile, the performer has been disposing of the major portion of the object in some secret hiding place. Finally, his ultimate vanish of the small portion presents considerably less difficulty of accomplishment. In the vanishing doll trick the detached head is secreted in a small pocket in the cloak used. With the vanishing pillar, the flesh-colored rounded metal top is pushed over the end of the forefinger, a la the finger tip. Presumably, equally effective methods of disposal are available for almost any small portion of an object, if the inventor gives the problem sufficient thought.

In some manner, almost every one of the appearance methods in this classification may be reversed for vanishes, even the reverse of the repeated production of a cigar.

As an object may be produced by bringing it into position at great speed, so also may it be vanished by taking it away in a similar manner.

The Flying Bird Cage, a combination of a collapsible cage and some type of pull, has been a featured example used by many performers.

The pull is made of heavy catgut. It goes up the right sleeve usually. Thence it goes across the shoulders and down the left sleeve. Its end terminates at a strap around the left wrist. By spreading the elbows apart the end affixed to the cage rises in the right sleeve. This is caused by the difference in the distance from wrist to wrist when the elbows are held away from the body.

Of course, the cage, collapsed, follows the cord.

Because the cord is covered by the wrist and the sleeve, it can be made sufficiently heavy to withstand the tensile pull.

One of the difficulties of this trick has been the necessity of making the cord sufficiently short to take the cage completely out of sight. When it is of the proper length it is difficult to attach the cage. Clarence Slyter has made a decided improvement .

Slyter uses the arm pull. But he has a spring heavy reel attached to the strap on his left wrist. Before he is ready for the vanish the cord is sufficiently long to be easily attached to the cage. When the cage is in his hands he spreads his arms sufficiently to release the catch on the reel. This takes up the excess cord until it is sufficiently short to make the vanish in the usual way. A catch on the cord itself, entering the reel, prevents the cord from being pulled out under the force of the vanish.

There are reels made which have sufficient strength to pull the cage into the sleeve or beneath the clothing when released.

Collapsible cages are discussed under another principle.

We cannot overlook the elastic pull used to vanish a handkerchief. This is a pear shaped container used with a length of cord elastic. When the handkerchief is stuffed into the container it may be caused to vanish by merely releasing the container. The elastic pulls it out of sight.

The elastic pull has been used for vanishing coins, decks of cards, color-change reels, watches, pencils, wooden cigars, cigarette fakes, balls, eggs. Frequently you will find the rubber attached to some queer-looking thing which acts as a holder of the object to be vanished. But the vanish depends upon the pulling power in the stretched elastic as anyone can verify who has ever stood in front of an audience and discovered that age has at last caught up with the elasticity.

A variation of the cord pull has been used for *The Chimney Vanish*. The handkerchief is hooked into a loop of catgut, as it is stuffed into the cylinder. The cylinder is held between the palms. The handkerchief is plainly visible through the glass. One moment it is there. The next, it is gone.

A spring reel, sometimes called a *Flash Pull*, has been utilized for this trick. The reel has a strong spring. The cord may be pulled out to the required distance. The performer presses a catch on the reel. This holds the cord in position until ready. A slight tug on the

cord releases the catch. The tension of the spring then tends to pull in the cord. When you release the object it goes in a flash.

The conventional square cage is not the only object that has been vanished by means of a pull in the sleeve. There have been round cages, lamps and other large objects, all collapsible, which have gone up the sleeve powered by the arm pull.

The exact reverse of the old decanter trick, the spider web and many other appearances can be made to apply to similar vanishes. So may be reversed also adaptations of the several gravity applications, or the revolving panel.

Evanishment may be achieved by placing the object into a secret compartment. This object may be solid or collapsible. The hiding place may be in or near the container or place at which the object is deposited.

Here is the sleeve into which the bird cage disappears. Here also is the secret compartment in the egg bag. The well or trap into which the object falls comes within this category. How often this secret compartment has been used in illusion work!

The hiding place may be built into double sides, or beneath false bottoms, or in any of the manners utilized under appearances. It may tip in and out, or revolve, on a secret panel. It may be created by the reflection of one side in a mirror. Or it may be within some unsuspicious accessory.

The vanishing handkerchief wand illustrates this type. The wand is hollow. A center plunger is deposited from the wand into a cone made of paper. A handkerchief is laid over the mouth of the cone and is pushed inside with the wand. The plunger actually pushes the handkerchief into the wand as the latter seems to push it into the cornucopia. A fountain pen, or an automatic pencil, may be so used with objects of the proper size. The finger tip or thumb tip has functioned in this manner.

The principle of the two compartments, either of which may become secret, as explained before, is applicable here. Look over the applications as discussed in the sections devoted to appearances.

A shell object, into which one or any number of objects may fit, supplies a secret compartment. *The Dime and Penny Trick*, wherein the dime is eventually hidden within the shell penny, is a

modern adaptation of a more complex transposition trick which Professor Hoffman called *The Coins and the Two Brass Covers.*

The vanishing routine employed with *The Multiplying Billiard Balls* in some versions utilizes this idea.

Very much used as a method of evanishment is the utilization of a collapsible object. Sometimes the object itself is collapsible. But frequently a collapsible duplicate is substituted for a solid original. Naturally, the object finally seen is collapsed into small space and concealed in some secret place.

Carl Lohrey some years ago developed a glass vanish along these lines. The glass was a small one—a highball glass—with tapering sides. Inside the glass was a light celluloid shell. The glass was shown solid, after which it was slipped off of the shell secretly. A silk which was placed in the glass really went into the shell and was still visible.

The shell glass and its silk were dropped into a paper bag. The performer simply crushed the shell and the bag.

Few magicians are unacquainted with *The Vanishing Wand.* There are three well-known methods—all dependent upon the collapsible principle. In one case the wand has solid tips but the bulk of it is a paper shell. Another method has a thin paper shell representing the entire wand. The solid wand is spirited from within the shell and the shell only is placed in a long narrow envelope. In the third method the wand is solid but made up of a number of short lengths held together with short pieces of match stick.

The vanish in all three of the above methods is accomplished by crumpling the paper covering.

One vanishing alarm clock method employed this principle. The clock in this case was merely a light pasteboard shell. Almost any object you can think of may be duplicated by a collapsible shell—even a radio.

Of course, there is no necessity for substituting a collapsible duplicate of the original object. Many of the original objects are collapsible in themselves. The birdcage is an example.

How this quality of collapsibility is accomplished is important. In the case of the wand two of the methods use a shell made of paper. This may be crumpled. The other method has the object itself made in sections.

The birdcage folds in two directions. Some of these cages are entirely flexible and fold in any direction. Others are rigid in all directions except the essential two.

Some of the methods of showing the flexible cage to be rigid are ingenious. One method has a supporting frame made of black wire. The cage actually hangs from this frame. One builder has devised a method of attaching short lengths of metal tubing at each of the four lower corners of the cage. Pins coming up from the base hold the cage rigid until it is removed.

The vanishing cane is made of a continuous strip of metal coiled. The cane is formed by pulling the metal from the center and twisting it tightly. This forms a long cane which when released may be pushed into small space.

It is interesting to note that Russ Walsh's *Cane to Silk* is identical to the old vanishing cane in basic principle. With the addition of the silk Walsh converted the trick from a vanish to a transposition. But it may be used as a vanish.

The trick was not particularly popular of recent years in its older form. This was because the coiled metal did not collapse tightly. The performer had to hold it together. Walsh simply had the metal tempered to close tightly. This made considerable difference in the performing conditions, with the result that Walsh's version became a sensation. Of such stuff is invention made.

Using the principle of collapsibility many things have been made to seem to vanish. There have been shell radios which could be crushed as the shell wand is crushed. Other radios have been built to collapse into a table or other accessory, while a form, built into a covering cloth, has simulated the presence of the radio until the magician has chosen to cause it to disappear.

Conradi developed a trick where four bowls and a skeleton stand were vanished from beneath a foulard. Actually the bowls and stand collapsed into a table top. A form, of course, simulated the shape of the stand and bowls until the performer was ready.

A vanish may also be accomplished by covering the object with a cover which matches the background. This supplies another principle.

This principle has been thoroughly discussed as an Appearance. Reversed, the discussions will apply to vanishes.

Here we have the flash blind, the flap, the iris, the back of the object covered with a material to match the background, some of the flesh-colored fakes and the slat principle.

I would supplement what has been said before with a few examples of applications to this effect.

The first that comes to mind is the *Vanishing Bathing Beauty* as performed by Chris Charlton. The assistant takes her place in a small bathhouse. The bathhouse is hoisted in the air. Without covering, the bathhouse falls apart in midair. The assistant has vanished.

This illusion is extremely effective. But the secret is simple. The background used is black. A roller spring simply jerks a black covering in front of the assistant at blinding speed. Properly lighted, the effect is perfect.

The card box flap causes a card to vanish. The slate flap, added to the slate, can cover a picture. Or the picture, drawn on the flap, can be caused to vanish by removing the flap.

This principle applies to some of the flesh-covered fakes such as finger and thumb tips. The object to be vanished is covered with a covering matching the background. I have already referred to *The Fadeaway Card Trick.*

Charles Waller applied the sliding slat principle ingeniously for a vanish. The trick is known as *The Chest of Chu Chin Chow.* A small chest is shown. The chest has a glass front showing between several slats. It is filled with rice. It is taken in the hands and suddenly the rice vanishes in full view.

The sliding sections behind the slats have rice glued to them to represent the box filled with rice. At the beginning the opening through the glass is clear. The performer fills the box with rice. After it is filled the secret slats slide sideways. This covers the real rice but the box appears to be filled. The actual supply is released and drops into the tray.

After the performer has picked up the box he allows the secret slat frame to slide to one side suddenly. The rice appears to vanish.

Similar frames constructed to hold jumbo cards have been used for similar vanishes.

There is still plenty of room for further applications of the principle. It could be used for solid blocks of wood, photographs of crooks in jail—the slat idea lends itself admirably to the jail idea.

Many livestock vanishes have used variations of this slat principle. In this case the slats represent the bars of the cage. The secret slat frame matches the background. To vanish the livestock the secret slats are simply slid over the openings, thus concealing the livestock from view.

The same principle has been applied to vanishes of humans. Thurston even vanished an automobile in this manner.

Sometimes the background principle is applied indirectly. Such an application appears in *THE TARBELL COURSE*. Here a skeleton frame is shown and placed in front of a black background. The performer or his assistant stands on this frame and a screen is placed in front of him. When the screen is removed the person has vanished.

What actually happens is that the openings in the skeleton frame may be closed by means of material matching the background. This supplies a covering for the vanish.

The principle has been used to afford a secret passage way. For example a light fence against a dark background could supply a method of covering between the slats or pickets at the proper time.

This background principle is the secret of one method of vanishing a girl while she climbs a step ladder. The ladder is erected facing the audience. The girl climbs up from the back. At the proper moment a covering to match the background falls in front of the girl. She vanishes.

Blinding lights will assist in causing a covering to blend with a background. *The Black Art Act* is a familiar demonstration of this fact. Both the appearance and disappearance of people and things are entirely dependent upon the black art principle. With a frame of light glaring into the spectators' eyes, and with a background of black, it becomes impossible to distinguish varying shades of black. So, if a deep black cover is thrown over the object to vanish, this cover blends with the black background and becomes invisible. Anything covered in this manner seems to disappear. The objects used in this manner are usually light in color so as to be clearly visible when uncovered.

Another method under this division is the spiriting away of the object while it is hidden behind or within some covering or accessory.

Probably every magician has employed this principle at some time or other. Since one example is as good as another the so-called

Demon Glass will do to illustrate. The glass is a tumbler. Within it is a celluloid shell. Accompanying it is a cylindrical cover just a little higher than the glass. The object to be vanished is placed apparently in the glass. It actually goes into the shell. The cover is placed over the glass. In taking the cover away the forefinger nips the shell from within the tumbler and carries it and the vanished object away, concealed within the cylinder.

Glass cylinders used with balls, silk, milk and other objects have been in use similarly for years.

The conventional method of performing *The Vanishing Alarm Clock* employs this principle to dispose of the clock when it is carried away behind the tray. One method of performing *The Vanishing Bowl of Water* is similar. Of course, the use of the form to simulate the object is a different principle, making both of these tricks dependent upon combinations of principles.

A trick in which water is poured into a paper cone, the cone being burned later, employs this principle. A celluloid container smuggled into the cone is carried away behind the water pitcher.

Many livestock vanishes are dependent upon this principle. *The Chinese Bird Chest* is particularly ingenious. The box breaks apart in the usual manner. But the top has a door in the center. The box is loaded through this door and when the performer starts to show the box empty he throws the door open, it falling forward away from the performer and towards the audience. He grasps the outside frame of the top at the back and lifts it up and brings it forward. The load is in a container attached to this outside frame. But it swings down behind the open door. The performer looks through the open door frame from behind, at the audience. Then he disposes of the top.

This principle is illustrated every time we palm off a packet of cards in doing *The Cards to the Pocket*. Here a carefully handled hand is the unsuspicious accessory. But it may be just the reverse.

Many performers have applied this principle when a palmed ball is conveyed away and secretly dropped into a trap or a servante in the act of apparently picking up another object.

Chemical means may also be employed for certain types of vanishes.

All chemical effects, whether under this or some other effect, require specialized knowledge. The formulas are so numerous and so varied that any suggestions here would be superfluous, particularly in view of the extensive treatment the subject has received in other publications.

However, there is a formula which will serve as an illustration here. If a name or a word is written on paper with a solution of cobalt chloride, after heating it sufficiently it will appear blue. This application is an appearance, of course. But afterwards, if the paper is held in the closed hand, and if the magician blows into the opening between the thumb and forefinger, the writing will disappear.

The above could be used with a force. The forced name or word could appear on a blank paper which has been deposited in a container which may be heated secretly. The word might be forced, as example, by using T. Page Wright's *Supreme Test* or Collins' *Transcendental Book Test*. Then the word might disappear while the paper is held in the performer's own hands.

This is one of the few vanishes, as such in chemical magic of which I am aware. Investigation may develop many others. Or combinations of chemical color changes may be combined with other principles, as discussed under the corresponding section devoted to appearances.

CHAPTER EIGHT

The traditional method of disappearance, adopted since time began by so many elusive malefactors, must be included here, of course. This is the secret passageway. It leads from the location at which the object seems to be placed to a mysterious somewhere else.

In illusion work this device is familiar. Many assistants have disappeared from many cabinets via a plank out the back way, through the backdrop. If he walks from the cabinet, over the plank and out through the trap in the rear curtain, this assistant seems to disappear. Reverse the procedure and he seems to appear. So it is revealed that many of these principles, as contrasted with appearances, rely simply upon a detail of direction of travel.

The bottomless glass tumbler has demonstrated another application through many good and bad performances. Balls, eggs, grains, handkerchiefs and many other things have become invisible, having been placed in such a glass, the evanishment having been accomplished through surreptitious removal through the unsuspected opening.

Liquid may be caused to vanish from a tea cup, if it makes its way through a secret passageway, from the cup to a receptacle built within the saucer upon which it stands.

Indirect applications of these principles are, of course, always more effective. Take *The Milk Pitcher* for a good example. The milk drains into a secret compartment in the pitcher by way of a secret passageway built into the pitcher. While the milk is being poured into a paper cone, apparently, actually it is lowering because part of the original quantity—sufficient in volume to do for that apparently going into the cone—actually is going into the empty compartment in the pitcher. The milk to vanish is actually out of sight before the apparent vanish takes place. The spectators believe it to be in the cone. Then, when they are looking for a getaway, at the time the magician crumples, burns or tears the cone, it is too late. The magician is vanishing something that didn't exist. There never was any milk in the cone.

The idea of secret passageway is included in the use of a container or a restraint which seems secure but which is built or fashioned to allow the object to be purloined secretly.

The Okito Coin Box seems to contain the coin securely. Yet in reversing the box and putting the cover on the bottom, which seems to be putting the cover on the top, a secret passageway is provided for the coin.

The Plug Box, while more complicated, is similar. This has a removable bottom. The top has a shell lining which fits within the lower part of the container, and appears to be the inside of this lower part. In the beginning this shell lining is a part of the top. The coin is dropped in the lower section. The deep cylindrical cover is put on the lower section. This pushes out the removable bottom, and bottom and coin fall into the hand. When the cover is removed, the shell remains in the lower part, lining sides and bottom of this portion. The box is now empty, of course.

A watch or a ring may be placed in the well-known watch box. To all appearances, it is securely locked, precluding the possibility of removal of whatever was placed inside. The box is carefully built. It stands close inspection. Yet one end opens to allow the object inside to fall into the hand. The spectator, seeing the watch placed inside, locking the box and receiving it into his possession immediately, has no reason to suspect that the watch does not remain within.

It seems to me this idea could be revived in more modern form, if it were applied to cigarette cases, compacts or other containers in more general use today. *Joe Berg's Wallet* is a definite application of this idea modernized.

The principle of the projection of an image is of extremely limited application to vanishes, even more so than in the case of appearances. At the moment I can't recall ever having seen it applied to vanishes. But it could be so employed.

A projected image could be substituted for a person or an object, after which the real object could be disposed of secretly. Then the demonstration of the vanish merely awaits the dimming of the lights in the projector, or the moving of the image away from the translucent screen, as in the reverse of the spirit paintings effect.

Shells take their place in vanish methods, too. Basically, the object to be vanished is simply a shell conforming to the contour of the interior of the cover or container, whichever the place the shell remains after the disappearance.

This principle is utilized in *The Candle Tube.* The device is a cylindrical case and cover, used for causing a candle to disappear. The American candle tube is a long cylindrical container with a solid bottom and a cover to fit the open end. The candle used is also a tube. A short piece of candle is inserted in one end, the whole appearing to be a long candle. The inserted piece is at the wick end. A snugly fitting disc covers the opposite end.

For the vanish, the "candle" is lighted and the case is inverted. The candle is pushed into the case, wick end first. The white disc at the open end of the case appears to be the end of the candle. The cover is put over the open end of the case. When it is removed it carries away the disc at the end of the "candle." The candle shell fits the interior of the case snugly. It conforms to, and indeed seems to be, the interior of the case. Of course, the case appears to be empty.

Almost exactly the same device in miniature is used for the vanish of a cigarette. In this case the cigarette is actually a hollow tube, with a bit of tobacco in one end.

A European candle tube is similar to the American type, except that the case is open at both ends and has two covers. It works exactly as the American tube. But in addition the cover at the wick end removes a portion of the candle containing the real candle section. This tube may be held up so that the spectators may see clear through it.

Reversing several of the appearance examples, outlined in that section, supplies a number of applications of the shell method to vanishes.

Applications of the principle of substituting containers was discussed in detail under the section devoted to appearances. Obviously, many of these may be reversed for vanishes.

But a sleight-of-hand method comes to mind.

The performer has a stack of envelopes in his hands. Into one of these he places the object to be vanished—a coin, bill, card or something else of suitable size. At the opportune moment he top-changes the envelope containing the object for an empty one. In due course, the exchanged envelope is shown empty.

Annemann brought out an envelope device which could be adapted to a vanish with results generally similar to those in the top change method. He, too, employed a stack of envelopes. But they were held

in the hand with the faces towards the palm and the flap sides up. Beneath the flap of the topmost envelope was tucked another from which the flap had been removed.

As a vanish it could be utilized in this manner: The object is placed within the flapless envelope, pulling aside the flap of the second envelope as if it were the flap of the top one. Immediately, still grasping the flap, the performer lifts the stack so that their faces are towards the audience, with the flapless one nearest the performer's body. The second envelope is pulled away from the stack as if it were the one into which the object was placed. The stack, and the flapless envelope with it, is laid aside as the performer moistens the flap and folds it down to seal the envelope. Eventually this envelope is shown to be empty.

An object seems to vanish if the performer pretends to remove it, actually leaving it behind at its original location, and then vanishes the feigned thing.

There are many ways of simulating removing an object. The performer of *The Cups and Balls* does it when he seems to roll a ball from one hand into the other. Actually the ball is retained in the first hand, but the second hand is controlled as if it actually received the ball.

A similar effect may be obtained in the case of an egg placed in a coffee cup. The cup is turned over as if the egg were being rolled into the other hand. But the fingers of the hand holding the cup prevent the egg from rolling out.

Disguise supplies a further method. The object to vanish is disguised as something else and openly removed.

This seems an elaborate expression to describe the method back of Theodore DeLand's old *Phantom Card Trick*. In the days when that trick was a feature of my repertoire, I probably wouldn't have bothered with it at all, had it been explained that way.

To refresh your memory: DeLand's alternate title for the trick was *Three From Five Leaves Nothing*. Five cards were held in a fan and three spectators were asked to select one each mentally. A handkerchief was thrown over the hand holding the fan. Two cards were removed and exhibited with a statement by the performer that they were not the mentally selected cards. Then the handkerchief was removed. The mentally selected cards were shown to have vanished.

Only two cards were used. On the back of one was printed a drawing of four cards fanned. The cards were identifiable by the indices. On the reverse side of this card was the face of a card entirely different from any of those shown in the drawing. The second card was double faced. Two different cards—different from any used on the other and different from each other—were printed on the two faces, one on each side.

Naturally, when the two cards were exhibited as a fan of five, none of the cards which were mentally selected could be either of those shown on the reverse faces. So under cover of the handkerchief the two cards were turned over and the new faces were shown as they were removed one by one. Really, of course, through this principle the whole five of the cards offered for mental seelction disappeared. Three appeared to have vanished because the faces shown were exhibited as two of the cards from which the selection was made.

Burling Hull utilized the same principle in his *The Ghost Cards*. The difference was that he actually used five spot cards and the Joker. The Joker is unprepared. But each of the spot cards has an index corner printed on the corner of the back. The index corners on the backs are all different from each other and different from any of the cards' faces.

In the beginning the cards are shown in a fan. The cards are actually backs towards the spectators, with only the small index corner of each visible. On top and covering the back of the second card is the Joker, face out.

It is almost obvious as to what happens. Of course, the cards are reversed. Naturally the one mentally selected card cannot be seen. The cards are taken off one by one and shown front and back. The fingers holding the card cover the corners printed on the back.

Actually, the cards originally seen are caused to vanish by removing each of them disguised.

The many four ace routines utilizing double backed cards, employ this principle to cause the aces to vanish.

Many illusion routines use this idea.

Apparent evanishment is accomplished, also, when two or more collapsible objects are pressed together, disguised as one. This is the reverse of a familiar expedient used in many sponge ball routines.

CHAPTER NINE

When it is realized that a transposition effect is simply the vanish of something at one place and its reappearance at another location, the fundamental methods of accomplishing it are almost obvious.

If we desire to give the appearance of an object being mysteriously transposed from one place to another, there are only two possible courses. Two apparently identical objects are used, the first being vanished and the second being caused to appear. Or the subject itself is secretly conveyed from one place to the other.

Transpositions are, in fact, usually simply combinations of the two effects we have already thoroughly discussed. It is essential that the two or more necessary portions of the effect each take place at a different location.

Where one object seems to leave one location and appears to travel invisibly and mysteriously to another place, you have a simple transpositions. Where two different objects are each in two different locations and they seem to trade places in some unexplainable manner, each with the other, you have a compound transposition. This is true, also, if more than two things exchange places.

As is the case with vanishes and appearances, these effects may take place out in the open and uncovered, or beneath or within or behind something. Things, people or animals may be involved in any type of assortment. The effect may take place instantaneously or gradually.

I choose to interpret the trick of multi-position, where an object is shown to be in several places at once, as one of rapid transposition. This is because the object is shown to be in several places *succesively*, rather than simultaneously—no matter how rapid the succession of revelations. Some time—however short—must elapse, as it is impossible to show the object to be in several places at once. Otherwise the result would be multiple objects.

Now let's try to find a familiar example of a transposition being accomplished through the use of secret hiding places, both at the place of disappearance and at the location of the reappearance.

We could do worse than select *The Vanishing Alarm Clock*. In the conventional apparatus the items used are an alarm clock equipped

with a clip at its base, a foulard into which is built a form to simulate the clock, a tray with flat band made to secure the clock to the bottom of the tray, and a slender metal stand with an automatic ringing mechanism in the base.

With this vanishing alarm clock we shall combine *The Reappearing Alarm Clock,* using the conventional method. This is simply a large frame on a pedestal. The background within the frame is black. It is equipped with a revolving panel, which when released, will make a swift half-turn, bringing the rear of the panel, covered with similar material, to the front. The duplicate clock is affixed to the rear of the panel. The device is also equipped with a ringing mechanism which will simulate the ringing of the alarm clock when the panel with the clock attached is in appearing position, facing the audience.

While on the subject of duplicates it might be mentioned that most, but not all, transpositions employ the use of duplicate objects.

The first principle under both vanish and appearance is the taking from or putting into a secret hiding place while attention is directed elsewhere. Now how can these conditions be met with the combined alarm clock tricks?

In performing the vanishing alarm clock trick, the clock is placed on the tray. In being placed upon the tray the clip in the bottom of the clock is engaged into the flat band on the tray. This permits the tray to be tilted, while the clock is attached to it, without the clock falling.

After the clock is placed on the tray it is covered with the foulard. Then, apparently taking the clock from the tray, still covered, it is hung, covered, upon the stand. In the meantime, the form built into the foulard has simulated the clock. But in the act of lifting the foulard from the tray, the latter is tilted backward away from the audience. The clock, of course, is clinging to the tray and is concealed behind it. Here the tray becomes the secret hiding place.

In the conventional method an assistant carries the tray away. Or it may be stood on edge, leaning against something.

In a special version I evolved, I used a trap-top table. It was arranged in such a way that it would open to receive the clock as I laid the tray face down upon the table. Later the clock could be

released and would fall into the trap, the door closing behind it. This permitted the tray to be picked up afterwards.

However, we have disposed of the clock in a secret hiding place while attention was directed elsewhere. The attention, in this case is directed at the apparent clock hanging beneath the foulard, from the hook of the stand.

The ringing mechanism in the stand is started. The magician whisks the foulard from the stand. The ringing stops as though the clock had vanished in midair.

A split second later the ringing is heard coming from the stand at the opposite side of the stage. The clock has apparently flown there invisibly.

Actually, while attention was on the vanish, the panel in the reappearing stand revolved, bringing the duplicate from its secret siding place. Thus all conditions, both for the vanish and the appearance, have been met. Both effects were accomplished by utilizing the secret hiding place while attention was directed elsewhere. I am aware that the clock vanish might also be called conveying behind an accessory. But until the tray is moved the clock is simply hidden behind it. Thus the tray is a simple hiding place unless we include the movement to the ultimate hiding place.

But let's give some general attention to transpositions and their methods without too much emphasis upon the distinctions between the various basic principles.

The Jumping Peg and Paddle trick is certainly a transposition. It is accomplished by changing the proximate surroundings without moving the object. This gives the appearance of a transposition without any movement having taken place at all. Of course, the method of changing the nearby surroundings is accomplished through already familiar expedients. (One of two compartments, either of which may become secret.)

A secret exchange of containers is utilized for one *Twentieth Century* method. Two handkerchiefs are tied together and rolled up, after which they are placed in a small whiskey glass. Later this whiskey glass is exchanged for a duplicate glass containing a duplicate set of handkerchiefs, between which has been tied the usual duplicate flag. The original vanish of the flag may be accomplished through several of the methods noted. Particularly, in this case, van-

ishes through pure sleight-of-hand, the finger tip, the pull and others of similar ilk are suitable.

We encounter the flap principle under this classification when *The Card Frame* is utilized as a transposition. The swinging or sliding flap, also, is utilized to carry the identity of the opposite object. This is adapted especially for cards when it is desired to transpose their identities, as, for example, a Nine of Hearts and a Queen of Spades changing places. Specific instances are *Find the Queen*, in both the card and cube versions.

But the flap isn't necessary. Any method of changing the identities of the objects used, even to having a card printed with one face on one side and another on the other, will do under the proper conditions.

Other expedients such as the iris may be utilized in special cases.

The Menetekel Pack illustrates a much-used idea. Here a duplicate in a new location is revealed as the original. And in this case particularly the performer seldom bothers to reveal that the original is gone. However, when a card is selected from such a pack, the original may be destroyed or vanished prior to the revelation of the duplicate.

Employed in the transposition of a marked egg from a tumbler to the hand, or vice versa, the bottomless glass supplies an example of the secret passageway principle being applied to a transposition effect. Of course, the secret passageway is the unsuspected absence of the glass bottom.

But there are many other indirect applications of this method. A trick which Tom Sellers developed from a Chinese string rack, called *The Passe-Passe Ribbons*, is an illustration. Two ribbons, say one black and one white, are mounted at either end of two lengths of bamboo. Sliding up and down on the ribbons, between the two sticks between which the ribbons are stretched, is a third length of bamboo. Holding the device suspended from one hand, the black ribbon is at the left with the white, naturally, on the right. The sliding section of bamboo is at the bottom. By sliding this stick to the top, the black seems to move to the right side whereas the white moves to the left. Actually, the sliding length of bamboo is hollow. The black ribbon is secured to the top stick on the left side. It enters the sliding section through a hole on the left side, crosses to the right

side within the hollow section of the stick and emerges on the right side from whence it drops to a fastening on the right side of the bottom stick. The white ribbon traverses an opposite course. Thus, with the sliding stick down, the black ribbon is at the left. When the sliding section is lifted, the black is on the right. Obviously, the sliding section supplies a secret passageway.

The Passe-Passe Bottle and Glass trick, a compound transposition, employs duplicate shell bottles and goblets or tumblers which will fit within the shells. The nested bottle shells, fitting over and concealing a duplicate glass, pass for the original bottle. In the act of showing that the covering cylinders fit the bottle, or through some other stratagem, one of the shell bottles—the outside one—is stolen within one cylinder. This cylinder is used to cover the original glass. After the shell has been stolen, all that is necessary to do is to release the first shell, thus concealing the original glass, allowing the shell to be seen as the bottle. When the other cylinder is picked up the second shell is carried away with it, revealing the duplicate glass. Thus, they seem to have changed places.

But the incidental features, refining this trick, reveal strikingly the nature of true invention.

The hole in the back of the shells, allowing the magician's finger to hold the glass beneath the shell bottle when it is picked up, was probably the first refinement. Originally, and I had such a set, the bottle could not be picked up in front of the audience.

Then someone added a partition just beneath the neck of the innermost shell. This allowed wine or other liquid to be poured from the bottle. But, as yet, the transposition couldn't be accomplished with liquid in the tumbler. This was because a corresponding amount of liquid, which would be necessary in the duplicate tumbler, would overflow and come out the bottom of the shell bottle, when the liquid was poured into the original glass.

Someone got around this difficulty by building the innermost bottle in such a manner that the magician would apparently pour half a glass of liquid back in the bottle. Really, a separate pipe into which it was poured led through the bottom in the liquid container and into the glass below.

At length the more improved version was evolved. This retained the original liquid compartment. But in addition there was a short

length of tubing inserted in the bottom. In the mouth of this tube was a small cork. A wire plunger led from the cork to just inside the mouth of the inner shell. By pushing this plunger, the liquid in the container would run into the duplicate glass. In use, exactly double the amount of liquid to be poured into the original glass was placed in the container. The proper amount was poured into the visible glass. When the bottle was replaced on the table, the plunger was pushed and a similar amount flowed into the concealed duplicate.

As in most well developed methods, many basic principles are involved in the final refined transposition. Here we may recognize the use of shells, the use of duplicates, the use of the stratagem of carrying away an object beneath a container, the use of disguise—when we disguise the reason for covering the nested shells with the cylinders—and several others, employed in varying ways and for devious necessary complications.

That is why it is almost impossible to classify any single trick into any single method classification. Complication of principles, particularly with mechanical magic, seems to complicate solution of method.

The Die Box Trick employs the use of a shell in a different manner. The die originally seen consists of the solid die and a four-sided shell matching it. The problem, of course, is to cause the die to pass apparently from the die box into a hat. Since the hat is usually shown empty in the beginning, it is necessary to develop a method for loading the duplicate. So the nested die and shell are shown as one. Using a suitable pretext the die is placed in the hat momentarily. Afterwards the die is left behind and the shell is brought out.

While the exact method of evanishment may be varied, although in *The Die Box Trick* the general procedure is quite fixed, the transposition feature is possible only through loading the die while disguising the action as something else. Here the duplicate is concealed within the shell and is conveyed to the hat while concealed within the shell.

This effect may be accomplished, as is apparent, by any other combinations of principles which will lend themselves to the objects used. Exactly the same general effect may be accomplished by utilizing the secret compartment principle applied to both the die box and

the hat. Into the hat could be put a false top which would provide a secret compartment sufficient in size to hide the duplicate die. And the die box could be altered somewhat in shape and size to provide a secret compartment into which the original die might be concealed.

Or both dice might be collapsible. Or the vanish might be accomplished by means of some type of pull, which would carry the die away. And the appearance in the hat might be made possible through loading the hat under cover of a handkerchief which might be spread over it. Or any other combination of basic principles.

Or another performer might prefer to utilize the exact basic principles, but instead of the die—as a random example—he might use a package of cigarettes. Or a pack of cards. Either may be utilized with the die box idea, exactly.

Wright and Larsen developed a pocket trick which used the shell for a transposition effect, but in a different way. The trick is called *Button Button.* The performer shows a card upon which are sewn three black buttons. In his hands, he holds a red button. He causes the middle black button to leave the card and appear in his hands, while the red button is found affixed to the cards between the two black buttons.

Originally, a shell representing a black button is covering a red button which is sewn to the card between the two black buttons. The card thus appears to have three black buttons. In turning the card back towards audience, the performer allows the black shell to fall into his hand. He slips the black shell over the red button he holds. The red button in his hands thus seems to have changed to a black one. Of course, when the card is turned towards the audience the middle button is seen to be red.

The Pea and Shell Game very clearly illustrates the application of conveying the article to be changed from one location to another, conveying it within or behind something. In the act of sliding the shells about the pea is stolen from beneath the shell under which it was originally placed. It is conveyed, concealed by the fingers, to the shell under which the performer desires it to be seen. Many *Cups and Balls* moves are similar.

An entirely new trick could be evolved by using the same principles but utilizing different objects. White sponge rubber squares

could be called "cubes of sugar" and handle-less Chinese tea cups could be used in place of the shells or the conventional cups.

As in the case of the die box trick, other principles of appearance and evanishment could be applied to achieve exactly the same effect.

Petrie-Lewis Manufacturing Company make a wand called *The Vanishing and Reproducing Wand*. By means of it the magician may accomplish the transposition of a silk handkerchief from one paper cone to another. The wand is used to assist in the formation of the two cones. In forming the first cone, a center rod which comes from the inside of the hollow wand is dropped into the cone. The handkerchief is spread over the mouth of the cone. Then it is pushed within by means of the wand. But the wand really goes over the center rod. And the handkerchief is pushed within the wand.

Then, in forming the second cone, the wand is turned end for end and is again used to make it. The magician clips a removable tip of the wand through the paper. This brings the handkerchief from the wand into the paper cone. Thus the transposition is accomplished.

Exactly the same effect may be achieved by employing the principle of the secret compartment instead of the method of conveying within an accessory. Two double paper cones could be used, each with a secret pocket, with duplicate handkerchiefs.

In *The Three Card Monte Trick* the transposition is made possible by apparently placing the object to be changed in one location while it seems to have been placed in another. This is made possible by the move, well-known by most magicians, by means of which another card, instead of the indicated one, is placed in one place while the principal card is actually put in the location to which it seems to change.

A trick employing three each of red, white and blue balls—nine balls in all—which seem to change places, also is accomplished similarly. It has been known under various aliases such as *The Patriotic Balls*. It is explained, adapted to paper balls, as *The Patriotic Paper Balls*, in *THE TARBELL COURSE*.

As a matter of fact, as we explore the methods for accomplishing transpositions we realize that potential solutions of technical difficulties lie within the basic principles already discussed. Means for accomplishing the deceptions may be evolved by any suitable combinations of the basic stratagems—one for the initial vanish and the

other for the ultimate appearance. After that it is merely a matter of adapting the object or objects used, if they are adaptable. Or of finding a principle which will allow the desired objects to be used. Or of combining principles.

Possibilities may lie in such an expedient as disguising the first shown object to appear as the second, thus giving the performer an opportunity to move the first to the desired location, after which its disguise is removed. Suppose, as example, two colored cubes were to be used, a red one and a white. Two derby hats also are needed. To start, the performer takes the two cubes from one of the hats. He shows them and replaces them. However, one of the cubes has a flap at one corner which will swing clear around. The reverse side of the flap and the side nearest which it lies are both painted white. In repose, this flap rests normally against one side. When the flap is in its normal position, all sides of one cube are red.

But when the flap is turned, two of the adjacent sides are white. Thus, when this cube is held cornerwise towards the audience it appears to be white. The ordinary cube is white.

With the flap at rest, both cubes are shown—one white and one red. Both are replaced in the hat. The flap on the red cube is turned and it is brought out and shown as the white one. This is placed in the other hat. When released, the flap returns to its normal position and the cube once more appears red. Ultimately, this cube is shown to be red, whereas the one in the first hat is shown to be white. Apparently a transposition took place.

This may be used for a transposition of cards. Or in somewhat altered design, this basic idea may be used for the transposition of two packs of cigarettes.

It is possible to use the same principle as an illusion, using two people, in which case probably the costume would be the best method of identification.

The exact opposite of this principle could be used also.

An excellent transposition method is supplied in the use of a duplicate of the original object, masquerading as the original, until the original is moved to the new location, after which the duplicate is vanished. Of course, the original is then revealed as having passed to the new location.

Suppose a girl were to be wrapped in a sheet, after which she should apparently vanish and reappear at the back of the theatre. Applying the previous principle, a form made of thin black wire might be used as the duplicate. This form, lying on the floor just in front of a black backdrop, is lifted as the sheet is stretched in front of the girl. Meanwhile the girl, masked by the sheet, quickly steps through a trap in the backdrop or through the center entrance. The form is wrapped within the sheet. The girl makes her way to the rear of the theatre. At the proper time the magician unwraps the form.

An "invisible man" effect could be secured by illuminating the stage in such a manner that the black wire form is invisible against the backdrop. Or the sheet may be jerked from the form suddenly, the form itself falling to the floor.

Of course, the girl immediately calls out at the rear of the theatre and comes running down the aisle.

Certainly we have seen this principle utilized as a vanish method. But all supplementary details, such as the girl's getaway and the necessary time delay, are peculiarly adapted to this transposition.

We may use the same method for the transposition of a marked card. The card is selected and laid face up on a face up deck while the spectator's signature is being written on it. By means of the double lift, two cards are picked up as one. The deck is reversed and the apparent single card is placed face down upon the back of the deck. This puts the selected card second from the top. The top card, not the selected card, is taken from the deck without showing the face. It is placed at some distance, in plain view, back towards audience.

This could also be done by means of a second deal move.

After the duplicate card is removed, the performer palms off the original card and places it within a wallet in the act of taking the latter from his pocket. From here on it is merely a matter of disposing of the duplicate card in some way. It may be burned or otherwise destroyed. Or it may be caused to vanish by any suitable method, mechanical or sleight-of-hand.

Here it is clearly evident that the individual tricks, while dependent upon identical method, seem entirely different just because different objects are used. It is also evident that these principles are

applicable to people, animals and things, suitably adjusted to the specific subject, regardless of what may be used as the illustration in this work.

In *SHOWMANSHIP FOR MAGICIANS* I gave a detailed explanation of *The Cabinet of Quong Hi.* This is a transposition using the principle of two compartments, either of which may become secret, combined with the use of a shell as a secret compartment. Many transpositions have been presented utilizing a *Changing Bag,* which depends also upon the principle of two compartments, either of which may become secret. A large cabinet similar to that used for the Quong Hi trick could be used for the transposition of human beings, with certain changes.

These transpositions seem to become more complex as more than one subject is used. This is not because new principles are involved. Rather it is because the inventor is confronted with TWO separate transpositions, in the case of two subjects, each operating simultaneously. No matter how complex this effect may seem, if each transposition is analyzed individually, it will be found that already familiar methods are being utilized.

This is the way the inventor of a complex or compound transposition should view the problem. Each subject is a separate consideration. The matter is complicated, doubtless, by the necessity for simultaneous—or apparently simultaneous operation. Circumstances arising from the use of a method for the transposition of one subject may influence the selection of the method for the second. And so on.

Let me illustrate this with a trick which is perhaps familiar: Thayer used to catalogue a trick called *Here, There or Where?* A vase is filled with rice. An orange is covered with a tube. And a bottle is covered with another tube. Ultimately the orange is found in the vase, the bottle is found beneath the tube which formerly covered the orange, and when the second tube is lifted the rice gushes out where once the bottle stood.

Probably the first consideration was the change from the rice to the orange in the case of the vase. The orange was in the vase from the beginning, the vase never having been shown empty. The rice is poured into the vase until it covers the orange. When the lid is put on, a plunger in the bottom of the vase is pressed, opening a trap in the bottom of the vase and allowing the rice to run into the

hollow foot. Here we have two secret compartments. When the rice covers the orange, the bulk of the rice supplies a secret compartment, no matter how fluid it may be, within which is hidden the orange. The rice ultimately is disposed of in another secret compartment.

When the original orange is shown it is covered with a tube. But prior to that a shell bottle, fitting over the original bottle, is stolen inside the tube. The tube containing the shell bottle is placed over the orange. Ultimately, when this tube is lifted, the shell is left on the plate. This shell bottle covers and conceals the original orange. Here we have a shell stolen with an accessory. This shell ultimately provides the secret compartment within which is hidden the orange.

The original bottle is also a shell. But this shell is fitted with a removable bottom. Prior to the performance a quantity of rice is placed within this shell, after which the bottom is put in place. Ultimately the bottom is detached and this shell bottle is lifted within the cylinder as it is picked up to reveal the change. Here we have another secret compartment combined with carrying away the shell within an accessory.

You can obtain an entirely new trick, but with an identical effect, by a substitution of all objects. Instead of rice we shall use corn flakes. Instead of the vase we shall use a bottomless coffee cup, placing the saucer on top as a lid. We shall place the cup on a tray which also has a hole. But the hole in the tray coincides with the hole in a black art table top. Instead of the orange we shall use a doughnut. Instead of the conventional bottle we shall use a milk bottle. Of course, the milk bottles will be nesting shells, the inner one being equipped with the removable bottom. Instead of the usual metal cylinders, we shall use the two sections of the morning newspaper, rolled into cylinders. We could call this *The Breakfast Fantasy*, or *What Happened to the Tired Business Man on the Morning After the Night That Made Him Tired.*

If you don't like the use of milk bottles, substitute rectangular alarm clocks, with breakfast food cartons as covers.

Truly, magical invention needs the touch of genius!!!

Leon Herrmann performed a similar transposition, a trick later catalogued by A. Roterberg, called *The Vase, Cone, Beans and Orange Trick*. Beans placed in a vase change to a wooden cone which has

been wrapped in a handkerchief. An orange, placed on the foot of the inverted vase, vanishes while covered with a paper cone. The beans appear in a borrowed hat. The orange appears in the performer's hands. In fact, there was much to-do and changing around—even more than outlined here. But the basic trick plot is essentially the same, even though more complicated, as that outlined above.

Many transpositions are effected by concealing a duplicate of the original object within or behind a container or cover. The original object may be vanished by any method. Then the container or cover is lifted, exposing the duplicate as the original object in a new location. Some of the transpositions in some of the cups and balls routines are examples of this.

The Needle Trick or, in its more recent form, *The Razor Blade Trick*, might be classified under one of several categories, particularly it might be called an animation trick in the respect that the ultimate result could only be achieved, apparently, by the self-movement of the objects used. Or it could be termed a transposition from the viewpoint that the thread and needles change from one condition—separated—to another—tied together.

Taking it as a transposition, the effect is obtained by concealing the original objects, the needle and thread, in a secret compartment. Then duplicates, threaded and tied together, are revealed, taken from a secret compartment. Of course, in the case of the needle trick the spaces between the teeth and the cheek, on either side of the mouth, supply the needed compartments.

In the original version of *The Razor Trick* the glass of water supplies the secret compartment for the unthreaded blades. And the threaded ones come from a secret compartment in the spool of thread. One other principle is employed. The threaded blades are conveyed from the secret compartment to the mouth by means of concealment within or behind an accessory, the hand.

Transpositions may be made possible by using expanding or collapsible duplicates. Suppose one were to desire an exchange of an alarm clock and a large die. The die is placed on one tray, and the alarm clock on another. Suddenly they visibly change places.

The die is hollow and made in such a manner that its sides will fall down and become part of the tray top. Inside is a duplicate alarm clock.

The tray upon which the original alarm clock is placed is specially constructed. Built into its top is a die which will spring up suddenly and completely inclose the clock.

In performance the clock is placed on one tray and the die upon another tray. Upon release, the sides of the die fall away with great speed and reveal the duplicate clock. Simultaneously, at the other tray the die built into the top will spring up and envelope the original clock.

Displacement, as applied to opaque liquids, is an indirect application of the secret compartment principle. In a book published in 1929, called *SOMETHING NEW IN MAGIC*, Ned Williams explained a transposition of a quantity of ink. A tumbler is held in either hand. One glass is full and the other is almost empty. Gradually the ink increases in the almost empty tumbler while that in the other visibly decreases until the quantities have been transposed. The method is a hollow celluloid shell insert in each glass. These shells may be moved up or down. As the shells move down the quantity of ink seems to increase, and as they move upwards the level of the ink drops. The transposition is accomplished by alternating the positions of the shell inserts in the glasses held in either hand.

One die transposition is accomplished through using the roller blind principle. The die is dropped into a box which has an open face towards the audience. A derby hat is placed on top of the box. Then, through the open face of the box, the die is seen to move slowly upwards towards the hat. Finally the box is shown empty and the die is revealed in the hat.

Fundamentally, when the die is dropped into the box it pulls a built in roller blind down in front of it. Upon the face of the blind is a replica of the side of the die facing the audience. The die itself is stolen from the box and secreted within the hat. Finally, the blind is allowed to ascend slowly. This gives one impression that the die is slowly rising. When the blind is clear up, of course the box is empty. The die is then taken from the hat.

De Muth's Milk Miracle is a transposition of a quantity of milk from a milk bottle to a large tumbler. But in the original effect the audience is given the impression that the milk is penetrating through a saucer separating the two receptacles. Thus, it should be classified as a penetration, matter through matter, rather than as a mysterious

change from one place to another. The audience understands that the milk moves from the bottle to the glass by gravity. What the spectators are supposed not to understand is HOW it manages to penetrate through the bottom of the milk bottle and through the saucer.

There are a number of chemical transpositions. One of these appears in *CHEMICAL MAGIC*. Here two cardboards are shown. Upon one is written a name. This is covered with a blotter. Upon the opposite side of the stage a blank card is covered with another blotter. Upon lifting the blotters the name is seen to have transposed itself from the first card to the second.

The name is written on the first card with a solution made of equal parts of ferric ammonium sulphate and sodium ferrocyanide. A pen is used. The blotter placed over it has been soaked in a solution of sodium carbonate. This blotter will cause the name to become invisible.

The duplicate name on the apparently blank card is written with a ferric ammonium sulphate solution. The blotter covering this is soaked with sodium ferrocyanide. This blotter, placed over the invisible writing, will cause it to become visible.

Here again is a transposition effected simply by causing the original to become invisible while the duplicate is brought into view at another location.

Probably the most striking chemical transposition is that wherein the contents of two tumblers, one filled with ink and the other with water, visibly change places. This trick has been revived recently. But it originally appeared in *THE STANYON SERIALS, No. 18,* in 1909.

As originally explained, the original glass of ink is not really ink. It is water. But a silk lining is placed inside the glass. This may be removed beneath the folds of the handkerchief with which the glass of "ink" is covered.

It is the glass of water which visibly changes to ink. Before performance this glass is half full of a very dilute solution of sulphurous acid. The water in the pitcher, from which the glass is filled, is a dilute solution of iodic acid. Just before performance a starch solution has been added to the liquid in the pitcher.

The fingers cover the liquid in the glass as the "water" is apparently poured from the pitcher. Some ten to fifteen seconds after these

two liquids have been combined, the solution will suddenly change from a clear, transparent water-like quality to a deep blue-black.

The magician merely times his patter to accommodate the time interval.

Stanyon gives very detailed instructions on the preparation of the solutions and their care. I haven't repeated them here because an improved formula is available, ready to use, at all dealers. It is called *Think Ink.*

Without much doubt, the greatest transposition effect in the entire repertoire of magic is *The Substitution Trunk Trick.* While this trick could be placed in the penetration category, undoubtedly the average spectator views this is an instantaneous change in place of two people.

The method, of course, is based on the principle of secret passageway, secret passageway of the original tenant of the trunk from a wrist tie, a cloth sack and from the trunk itself. And secret passageway of the second principal into the trunk, into the sack and into the wrist tie.

Let's look at refinements. Still maintaining the basic method of secret passageway, we try to add something which will make that method seem impossible. For some years, there has been an addition to this trunk trick. It consists in a canvas cover being laced around the trunk.

But once more we revert to the same basic principle. A bow-knot is tied at the end of the cord used for the lacing. By pulling out this knot, which is placed inside and may be reached when the secret panel in the box is opened, the canvas cover may be partially unlaced for the escape. Afterwards, the other principal re-laces the cover and ties it again.

In the version I have been featuring for some years, we line the bottom, ends and sides with solid sheets of steel. Actually the trunk has TWO bottoms. The inside bottom receives the bottom plate. When it is unlocked this bottom, which is equipped with spring hinges, swings as a door, carrying the steel plate with it. The outside bottom has the usual secret panel.

The Blue Phantom, a well-known transposition of large checkers which have been threaded on a rod, utilizes principles already discussed. The first movement of the blue checker, from the top

of the stack to the middle, uses a combination of a secret hiding place of the original blue checker and a shell duplicate. The second movement employs a secret hiding place for the original, a secret hiding place for the shell duplicate, and brings a third blue disc from a secret compartment.

There is actually no end to the examples of transpositions which might be cited when it is realized that any vanish, coupled with the appearance of a duplicate in another position, becomes a transposition. However, this extensive discussion of applications of the several basic principles may serve to illustrate how these methods may be applied.

Further, I have tried to show how entirely new tricks result, utilizing the identical methods, when the objects actually used are changed to something else.

These principles may be used for all kinds of transpositions. They apply to tricks with livestock, with people or with inanimate objects. They may be applied to mechanical or sleight-of-hand methods. Cards are objects. These principles apply as well to tricks utilizing cards exclusively.

All that is necessary to do is to select the objects, to select the method which might be best adapted to the objects used, and to work out all of the detailed phases resulting from the particular circumstances presented.

CHAPTER TEN

A transformation effect is one in which a person or thing, living or inanimate, changes radically in appearance or nature. As mentioned before, this change may be a conversion in identity, color, size, shape, character—even meaning—so long as there is an essential difference effected, a distinguishable difference. This change does not refer to one of location or position.

As has been pointed out repeatedly, the effect may be instantaneous or gradual. It may take place out in the open or under cover. Concealed from view, of course, the actual change is not seen by the spectator. In this case the spectator sees the result of the transformation. Thus, the actual conversion is implied.

Because it is impossible for us to cause such a change actually, two different objects must be used, one substituted for the other, or the subject must be capable of assuming two or more different aspects. In the former case, the first object is vanished and the second appears in its place.

Again, as is the case with transpositions, in breaking down methods, most often we may consider the transformation as the vanish of one object and the appearance of another in its place. From this viewpoint, we immediately find suggested any of the possible combinations of vanish and appearance principles.

But combination methods must be selected with the limitations imposed by the necessity of achieving a dual effect. Methods must be altered and adapted so that it is possible to blend both the vanish and the appearance into a smooth, practicable, workable, reasonable unit.

It may be stated in general at the beginning, however, that a combination of a vanish and an appearance will supply a method by means of which a transformation may be effected.

Let's see how it has been done in the past.

Some years ago a transformation of a cigarette to a wand was quite popular. The cigarette was taken from the mouth and tossed into the air. It changed to a wand while still in the air.

This was a mechanical device which could supply two identities. Actually, and normally, the device was a celluloid wand with white

tips. It was really a rolled sheet of celluloid properly decorated. Normally the sheet, which was about 2¾ inches wide and 12 inches long, presented a tightly rolled tube of celluloid about one-half inch in diameter and twelve inches long. The natural "set" of the plastic caused it to form itself lengthwise.

But when the celluloid sheet was rolled widthwise—across the narrow width of the sheet—it could be formed into a tube about two and three-quarters inches long and, tightly rolled, about five-sixteenth inches in diameter. It was necessary to use pressure to hold it in this shape, as its natural "set" caused it to unroll and assume the wand shape. Because the ends of the wands were white, rolled widthwise, the tube was white. Thus, it resembled a cigarette.

Tossed in the air, after being shown first as a cigarette, the device assumed the wand shape in full view.

Such applications, of course, are merely the principles of collapsibility and expansibility, as discussed before, applied to the transformation effect.

Dr. Ervin invented a change from a billiard ball to a handkerchief which illustrates this idea. A small silk is wrapped in a sheet of thin rubber of similar color. This is placed in the mouth. By drawing in the breath a rubber ball may be formed around the silk, after which the ends are tied tightly. By breaking the rubber, apparently a billiard ball may be changed to a silk.

I have previously referred to Walsh's *Cane to Silk*. This is a change of a cane to a silk square, as the title indicates. The cane is made of spring steel, tempered to fall into a coil. Inside the cane is a snap fastener secured to the cane's tip, around which the spring band coils. The opposite section of the fastener is secured to a silk handkerchief. This is snapped to the inside of the cane's tip.

The cane is formed by pulling out and twisting the steel band to an elongated tube. This draws the silk inside. When properly formed, a cap is put over the open end of the cane thus formed. This holds all in place.

To perform the trick the performer merely removes the cap and holds the cane. When he releases the spring it rolls into a compact coil almost instantly. The handkerchief springs into view and affords ample cover to conceal the collapsed cane.

The trick is a complex combination of principles. The handkerchief is concealed in a secret compartment—the hollow center of the cane. The cane is collapsible, the second principle. The handkerchief is expansible, the third basic method. After being collapsed, the cane is concealed behind or within the handkerchief, the fourth principle.

We may also accomplish a transformation by means of substitution. For example, the magician may wrap a yellow billiard ball in a handkerchief. Yet when the handkerchief is removed the ball has changed to red. Actually, the performer has had a red ball concealed within his hand. In the act of wrapping the yellow one it is exchanged for the red one, and the yellow one is carried away. This was the original method used for *The Diminishing Pack of Cards.*

The effect of the gradual growth of a small bush or plant is accomplished similarly. The performer merely substitutes increasingly larger plants under cover of a cone or a cylinder or a cloth. This, of course, is exchanging within or behind some accessory.

A change may be accomplished, also, by covering an object with a shell representing something else, the shell, of course, being sufficiently larger to contain the object either in its original or collapsed form. The shell is introduced behind, beneath or within some covering accessory usually.

Thus, an apple may be changed to a cabbage, a glass to a bottle, a small ball to a larger one, a red block to a green one—even a spot card to a face card. It would be difficult to change two humans in this manner. But a human could be changed to some type of thing, such as trunk, or a flower bush.

This principle of the shell containing the other object may work both ways. The shell may become the first object which after its removal discloses the second. Or it may be the final thing seen.

Blackstone uses this principle to change a woman to a flower bush. The bush is built upon a cone which when first shown is the inner lining of a large cylinder, fashioned similar to a phantom tube. This cylinder is lowered around the girl. When the cylinder is taken away, the cone is left covering the girl. This could be reversed, with the cone being taken away disclosing the girl.

Closely allied to the last mentioned method, but not quite the same, is the method of concealing the first object behind or within

the second. Usually the property of collapsibility of the first object, or expansibility of the second, is involved.

In *The Card to Match Box Trick,* the card is first shown, then folded under cover of the hand. Then it is turned over and the match box, which is glued to the center section of the folding card, is shown in place of the card. The card, of course, is covered by the match box.

The Card to Rose Trick is very much similar. But *The Handkerchief to Rose Trick* is accomplished through a different application of methods. Here, the rose, which is a hollow cloth one, is suspended behind the hand. (Concealed by an accessory.) Under cover of the handkerchief the hollow rose is brought into the palm, after which the handkerchief is worked into the rose. Finally the rose is shown.

Yet the reverse of this, *The Rose to Handkerchief,* may be done by another method. The rose-colored handkerchief is folded to represent a rose. It may be attached to some type of stem. It may be pulled out finally, of course, as the handkerchief it is.

These illustrations merely show how different magical problems may be approached, depending upon the articles used and the nature of the effect desired.

Getting back to the method of concealing the first object with the second: Where some tissue sheets are torn and tossed into the air to change to a bouquet, again we have the same principle. The spring flowers are attached to the back of one of the sheets. When the sheets are torn and tossed into the air, the spring flowers expand to form a bouquet which conceals the pieces of paper.

The pistol which changes to a bouquet, the paint brush color-change of a card, the enlarging thimble, the enlarging card and many others belong to this group.

But some transformation effects are accomplished through bold tactics. Many of these are direct substitutions of other objects without showing the original object no longer to be present. Take the case of *The Mutilated Parasol.* In the modern version the parasol first shown contains the parasol to be shown second, within itself. After wrapping the original parasol, the second is pulled from the cylinder, whether metal, cloth or paper, without showing the wrapping empty. Actually the first parasol is still there.

Even the older version of the parasol trick was similar in this respect. A substitution of parasols was made without bothering to show that the original one no longer existed. Actually this is good psychology. The audience isn't supposed to know that two parasols are used. Presumably, the parasol first seen is still the one used, even though a change takes place.

Some objects that lend themselves to the principle are changed by turning them inside out, as in the case of the color changing handkerchief. Fundamentally, this is the employment of the secret compartment principle, each handkerchief in turn being the secret compartment in which the other is concealed.

The pull principle may be expected to be utilized. Built into a hollow ball is a spring reel which operates a spindle to roll up a handkerchief at great speed. The handkerchief, attached to the ball and concealing it, is shown. The pull is released and the handkerchief apparently is transformed to a ball.

One type of pull is built with a clip to accommodate a cigarette. The performer stuffs a quantity of tobacco and a cigarette paper into the pull's receptacle. He takes the cigarette from the clip on the pull, and allows the pull to go out of sight beneath his clothing. Apparently he has transformed a quantity of tobacco and paper into a cigarette.

But this trick could be done in another manner—in fact, in several ways. At random: The cigarette is held at a convenient position within the right coat pocket by means of a clip. The performer places the cigarette paper in the left hand and also pours a quantity of tobacco in the same hand. As he puts the tobacco can or sack back into his right coat pocket, he clips the cigarette in the right thumb crotch. The tobacco and paper are sleeved as he apparently places them into the right hand. Then the cigarette is shown in the right.

All right, so you don't like that method. Perhaps you don't like the sleeving part or the steal from the coat pocket. Figure out something else that suits you better. There are many principle from which to select.

How's this? The tobacco can has a hollow receptacle in the center, opening at the bottom of the can. This receptacle is just large enough to accommodate a cigarette loosely. It is equipped with a

release to allow the cigarette to be deposited in the hand. Also, you have a thumb tip on the right thumb.

After the hands are shown empty the performer takes the can into his left hand. He releases the load, securing the cigarette, and puts the can into the right. The right thumb pokes a hole at the top of the left fist, leaving the thumb tip. The tobacco and paper are poured into the thumb tip, which is finally stolen in the usual manner. Again, the tobacco and paper seem to be transformed to a cigarette.

Incidentally, the basic principles we actually applied in the foregoing were two applications of the secret compartment. Both the can and the thumb tip were the secret compartments within which the objects were concealed.

The reel which rolls up one object and unrolls another is an application of the secret compartment principle, too. Such a reel is used for a handkerchief color change. The old *Money Machine,* which transforms a piece of blank paper into a piece of genuine currency is similar. The blank sheet is rolled up as the bank note unrolls.

When a double envelope is used to change one set of cards for another set, we are again employing the principle of secret compartments for both phases of the transformation.

Since a covering which blends with the background is effective for vanishes and appearances, it follows that the same principle might be applied to transformations. And such is the case. *The Expanding Ace* consists of two parts, a diamond shaped iris opening and a foundation card with its face painted the color of the pip. With the iris closed down to represent the normal pip, the card is shown. The iris is gradually opened, giving the appearance of the pip gradually enlarging. Thayer manufactured a black art frame, containing a round iris opening, to produce the illusion of a growing ball.

A trick produced in England some decades ago was the transformation of water, poured into a paper tube, to a quantity of serpentine. While the paper was being wrapped into a tube a round container was stolen and wrapped within it. The water went into the container and the serpentine came from a space in the same object. Before unwrapping the paper tube at the end of the trick, the container was dropped into the pile of serpentine with which it blended

in color. Here again we have the secret compartment principle. But the two applications of this method are combined with bringing the accessory behind another property and the blending of backgrounds for its eventual concealment.

The coffee vase is a change of cotton to coffee. The cotton packs into one secret compartment when the coffee is introduced into the vase beneath an accessory. Later, a smaller quantity of cotton, in a shell at the top of the coffee container, is stolen in a secret compartment within a shallow cap. Similar applications may be seen in the dye tube trick, the coin vase and others.

Transformations have been accomplished by boldly removing the original subject disguised and substituting a second from a concealed hiding place. *The Rice Bowls Trick* will reveal the idea. Two bowls are shown and one is filled with rice. The rice apparently doubles—a change in quantity—after which it is transformed to water.

One of the bowls, of course, is filled with water and covered with a disc. The rice is put into the unprepared bowl. When the bowls are reversed, apparently the quantity doubles. This is caused by the secret compartment in the first bowl. The original rice is boldly removed, disguised as levelling it off. Then the bowls are put together again to reveal the rice apparently having been changed to water. The water, of course, comes from the secret compartment.

Under another section we revealed that a mirror could create a secret compartment. When you have a secret space, you can always take one object from this hiding place and put the original there instead. The new object, then, seems to be the original changed.

The mirror glass illustrates this. One object is secretly concealed on one side while the other is deposited in the other. Reversal of the glass makes the change seem to take place. Petrie-Lewis Manufacturing Company made a transparent tube of similar construction which gave the impression of a transformation while the tube was taken in the hands and waved up and down, the tube being reversed in the action.

Undoubtedly, the most spectacular transformation method, from the viewpoint of the spectator, is that utilizing the plate glass reflection. I have referred to this before here. Back in 1926, in an issue of *THE MAGIC WAND*, Stuart Luciene described an illusion called

The Princess of Bakhten. A girl, wrapped in a mummy cloth in full view of the audience, is placed in a sarcophagus. Her spectre is seen to materialize through the mummy cloth and to leave. Upon unwrapping the figure, the girl is seen to have vanished. In this form the trick is, of course, a vanish.

The sarcophagus was large enough to accommodate an open mummy case standing upright. The mummy case was placed rather back in the sarcophagus. Between the mummy case and the opening of the tomb was a sheet of plate glass, set diagonally at a forty-five degree angle. In a recess on the left side of the sarcophagus was a duplicate figure also wrapped in mummy cloth. The tomb was fitted with lights so that either the figure in the recessed compartment or the original figure could be illuminated.

With the light on to illuminate the original figure, the light being behind the plate glass, of course, the duplicate figure would not reflect in the plate glass. But with the light extinguished behind the plate and the one on illuminating the duplicate figure, the duplicate figure, properly placed, would be seen in place of and apparently at the exact location of the original.

Without going into detail, the original method follows: The girl is wrapped and carried into the sarcophagus through a door at the back and behind the plate glass. Of course, the lights behind the glass are on. After the performer leaves, the lights are turned up on the duplicate figure, and the figure of an empty wire-wrapped form is substituted in her place.

This action is not visible to the audience, as the image of the duplicate figure is seen.

After the substitution of the forms, the light is brought up behind the plate glass once more while that upon the duplicate figure was lowered. The girl takes her place in front of the duplicate figure. This gives the appearance of the spectral figure emerging from the wrappings when the proper light is brought up again.

When the lights upon the duplicate figure are lowered once more and brought up behind the plate glass, the performer enters the sarcophagus and carries the still-wrapped figure out. He unwraps the windings. But the girl is seen to have vanished. Apparently she became spectral and walked away.

This trick could be converted to a transformation merely by substituting a wrapped figure of a man instead of the empty wire frame. Appropriate business, controlled as indicated in the above explanation, could provide the illusion of a change of identity taking place.

As a matter of fact, *Kellar's Blue Room Illusion* was basically accomplished through this method, although other features added more complexities and the method had several added subtleties.

A direct transformation of a woman to a man, without the wrapping, could be accomplished in this manner. In fact, I myself produced an illusion some years ago, employing this principle, in which a man was transformed to a skeleton.

The principle need not be limited to human beings. It may be applied in a smaller form to inanimate objects.

Similar to methods already mentioned, yet differing in some detail, certain transformations are accomplished by concealing the second object behind or within the first and then removing the first to reveal the second. *Kolar's Card Trick* is an excellent example.

Here a card with a semicircle cut from one end is used for a key card. A card is selected and returned to the pack. The performer volunteers to find the card behind his back. But he brings forth the wrong card. He has a spectator initial a sticker by means of which he attaches a length of ribbon to his wrong card. The card is replaced in the deck. When the card is pulled out it is seen to have changed to the correct card, although the sticker which attaches the ribbon is still the original one.

Briefly: When the card is replaced after selection the deck is riffled and cut so that the key card comes to the face of the selected card, when it is returned to the deck. Behind his back the performer brings forth the key card with the selected card behind it. The sticker is apparently attached to the face of the wrong card, but actually the sticker is secured to the face of the selected card behind it, as the sticker is stuck where the semicircle is cut from the key card. Replacing both cards in the center of the deck as one, the spectator is told to pull the ribbon and, of course, the correct card, to which the ribbon actually has been attached, comes forth.

This principle is capable of application to many other objects. It is applied in the parasol trick version mentioned before.

The principle of secret egress or ingress, of the first or second objects, coupled with secret compartments, is applicable to transformations. The old cup used for changing coffee to confetti has two compartments. In one is placed a quantity of confetti. The other has a hole in the bottom which leads to a hollow saucer. Coffee is poured into the second compartment. It flows into the saucer. When the performer makes a tossing motion towards the audience, apparently the coffee has changed to confetti.

The Plug Box may be similarly applied.

Again, we may disguise the first subject to represent the second. This happens in the cocktail trick. The original liquid is disguised as the desired liquid simply through the concentrated flavoring and coloring matter which has been placed in the glass. Several of the changing card tricks of the prepared variety use this. Fanned, except for the face card which is exchanged, the corners of the cards are made in such a way that they represent different cards when reversed end for end. Sometimes they are made to reverse from back to front as well. One type of changing card is so made that the corner index and pips may be changed. Another type has a mechanical change of all of the pips.

It's a Pip liquid, applied over a heart or diamond, disguises these until the coating is removed.

This identical strategem is used in *The Enchanted Card Slide.* A card is placed in the frame and the frame is slid partially out to reveal its identity. Actually, the identity of another card, made possible by the mechanism of the frame, is shown. Then the substitute card is retained in the frame and the original card is shown, having apparently changed identity.

The old paddle turnover move is an indirect application of the secret compartment idea. It has been applied to paddles, knives, colored cubes and many other objects. Briefly: A knife is made with different colored handles on each side. By means of the turnover move the same side is showed as both sides. Then when a half turn is given, the handles appear to have changed color. Both sides are shown to have changed by doing the turnover move again.

Both Al Baker and Bill McCaffery have developed clever routines with paper matches, using this principle. A strip-tease routine was

developed with a cocktail paddle. And a variation of this move was even used in connection with slates.

Transformations have been accomplished by changing the relative surroundings to gain an illusion of change. One of the best diminishing card routines in the repertoire of magic was explained in C. Lang Neil's *THE MODERN CONJURER.* The effect was accomplished by making successively smaller fans while holding the cards deeper and deeper in the hand.

The ball and tube trick where a small metal ball seems to change size and sink into a tube is another illustration. The ball doesn't change size at all. The effect is accomplished by allowing it to gradually sink with an inner, unsuspected shell tube controlling the movement and eventually being shown as the original tube. *The Boomerang Trick,* popular a few years ago, relied on this principle.

There are many chemical transformations. Particularly, the one cited under transpositions, where the opposite glass of ink is not used, is an excellent effect. Of course, most of these chemical tricks are essentially color changes.

The principle of using the bulk of a material as a secret compartment, cited in the case of transpositions, is usable in many ways. In the case of the transposition cited, the bulk of the rice concealed an orange. But suppose that bulk were substituted for a shell simulating that bulk. We might cite *The Bran Vase, The Coffee and Milk Trick or The Candy Jar* as instances. In all of these cases, the *supposed* bulk of the material serves to supply the secret hiding place. In the case of the bran vase, an inner shell containing the object to which the bran apparently changes, is scooped up in the act of filling the vase. To the top, simulating the vase being filled to overflowing, is secured a quantity of bran. The coffee and milk vase change is similar, except that the empty cups are exchanged for the loaded ones under cover of the boxes from which the confetti is being scooped. Of course, in both examples shallow covers take away the tops simulating the overflowing containers.

The candy vase or glass, wherein a container full of bran is transformed to candy or other objects, is the same, except that the shell fake carries the imitation of bulk bran down the sides as well as at the top. Either a deep metal cover or a cloth of some kind serves as the cover for removing the shell.

All of these tricks may be modernized by changing the type of container to something in common use today and using some currently common bulk material suited to the type of act. A performer may scoop out many different materials, or even fill a container from a barrel or a bottle and exchange it for a duplicate container containing the shell. Beneath the shell may be almost anything under the sun as long as its size may be accommodated within.

One of the first tricks with which many of us became familiar was the old changing card which was a series of three flaps, each with a different card face. The flaps were folded down successively in passing the hand over the card. The same principle, with the addition of a spring, is still valuable for a transformation. In this case the flap when released would swing down instantly for a visible change.

Spring blinds, also very fast, supply possibilities for changes in full view.

Thurston used to do a transposition of a girl in a narrow box, which is adaptable to transformations. A girl was clamped to the rear of the box, in a standing position. When the door was closed and immediately reopened, the girl was found secured upside down. Yes. It's the revolving rear panel we have encountered before.

Many of the secret compartment exchanges are accomplished through using reversible containers. *The Hindoo Paper Packet Trick,* which is two separate packets glued back to back, is such an application, as is the familiar *Tea Cannister.*

Tight-fitting shells such as that used in *The Candle Tube,* containing a secret space within themselves for concealment of the second object, are extremely useful for this effect. Usually the shell represents the solid first object, as in this case a candle. Afterwards the shell becomes a part of the cover or container, leaving the second object in what is apparently the original space.

Of course, these shells do not have to fit tightly, as we have seen in examples cited before. But they do have to be secreted in some manner. The method of secreting the shell does not matter much as long as it is deceptive.

Naturally, it is impossible to discuss all methods that may accomplish a transformation. Probably I have covered the bulk of different applications in this chapter.

It must be remembered, as I have repeatedly said, method may be identical even though the objects themselves may not resemble those in the example at all. In casting about for a method for your trick, it is unquestionably far better for you to substitute the name of the object you wish to use for that given in the example. In this way suggestions come to you for your specific problem.

Reading the text in this way will almost automatically eliminate the impractical methods. Try it, when you have a problem.

CHAPTER ELEVEN

The penetration effect presents a somewhat different problem for analysis.

Like those effects which have been discussed before, the effecting of an apparent result of matter penetrating matter without blemish to the objects used, may seem to take place either covered and uncovered. The permeation may seem to be instantaneous or gradual. Anything, animate or inanimate, may be the obstacle or the penetrator.

It is obvious that matter cannot really pass through matter without leaving evidences of the passing. That would be contrary to all physical law.

Therefore, there can be only a few ways of simulating such an accomplishment. The penetrator must either go around the penetrated or through it, if the original penetrator actually appears on the opposite side. Or the effect must be accomplished by vanishing or somehow disposing of the original penetrator, with a substitute duplicate penetrator appearing in its place on the opposite side. Or the penetrator must be collapsible in some manner to give the effect of partial penetration from one side. Or the penetrator may be separable in parts, in which event the separated part must go through or around the obstacle—or a duplicate to the separated part is substituted. Or some secondary effect, which gives the effect of penetration without an actual penetration, may imply the accomplishment of the objective.

If the penetrator actually passes through the obstacle, some type of secret passageway must be supplied. This may be an invisible opening such as the block from tape trick which was popular a few years ago. Or the opening may be covered subtly, as with *The Rod Through Glass Trick*, mentioned before in this work.

If the object doing the penetrating passes around the obstacle, it must do so by means of a secret passageway or else it is conveyed around beneath or behind some type of cover. This cover, of course, may be psychological. Then, too, there is one more expedient. The obstacle may be moved aside during the act of penetration, either

partially or wholly, after which it is moved back, as in the case of *The Ball Through Bolt Trick.*

Naturally, if the original penetrator is vanished and a duplicate is substituted on the opposite side of the obstacle, you have a combination of a vanish and a production—the vanish of the original and the appearance of the duplicate. As an effect of vanish and appearance, of course, it is so only as to method, not as to external appearance to the spectators.

Yet the penetrator may actually penetrate the obstacle. In this event it is necessary to substitute a new, unmarred obstacle at the climax.

For an example of the first general expedient, I can cite no better example than the old *Needle Through Body Trick.* Here, the penetrator, a large needle, is conducted around the body by means of a secret channel which acts as a guide.

Almost the same expedient is employed in *The Ball Through Glass* or *The Ball Through Bolt,* except that the obstacle is moved aside. Both of these are recent pocket tricks. In both cases the obstacle is moved aside to permit the penetrator to pass, after which it is moved back again.

The trick known as *Block Go,* wherein a solid block is dropped into a square chimney only to penetrate a plate of glass and emerge from a second chimney below, is an example of the penetrator being conducted around the obstacle. The block is conducted around the glass plate through strategem. The old familiar method of conducting or conveying within, behind or beneath something makes another appearance here.

The second method, utilizing a secret passageway through the obstacle, is demonstrated in an English method of removing a large block from a tape. Here the block is so carefully built that a secret opening in the block itself, permitting the tape to be pulled through, is almost impossible to find. The Massey penetration of a rod through a glass plate, referred to before, supplies a passageway which is hidden beneath a clip ostensibly intended for the support of a covering card. Of course, the basic secret in *The Linking Rings* depends upon a secret passageway in the key ring. This latter trick, however, is a complex combination of penetration principles.

The Linking Rings also supplies an example of the third method, substitution of the penetrator. In most routines the method is applied in several ways. Originally, usually, a solid ring is shown as the penetrator, after which the key ring is substituted. Or a solid chain of two is held in the hand as two separate rings. Another solid ring is struck down upon this chain. The hand holding the chain seizes the single separate ring and allows one of the linked rings to fall in its place. Thus, the penetration is accomplished by substituting a penetrator which has already penetrated.

The Penetrating Glass Through Hat supplies another example of the substitution of penetrators, in one version. After the hat is shown empty a duplicate glass is maneuvered into it secretly. The original glass is covered with a foulard. Built into the foulard is a ring form, but equipped with legs so that it gives the appearance of a glass standing beneath the foulard. The original glass is disposed of in a well, after which the form gives the appearance of the covered glass being perched upon the crown of the hat. Whisking the foulard away gives the appearance of the glass having penetrated the crown of the hat. Of course, the glass disclosed beneath the hat is the duplicate.

The use of a duplicate obstacle gives us a fourth method. A very clear example is the trick of removing a paper disc from a string upon which it is threaded. Here the penetrator is the cord. The obstacle is the disc. The performer merely tears the disc, thus permitting the cord to penetrate, after which a duplicate disc is substituted. This principle is used in *The Drumhead Tube.*

A fifth strategem is the use of a duplicate part of the penetrator. This will give the effect of a penetration taking place. For example, *The Finger Through Hat* is accomplished through the use of a duplicate finger tip affixed to the opposite side of the hat.

A dagger penetration, put on the market a few years ago, illustrates a sixth method. This dagger was a wooden one. It appeared to be solid but actually it was in two parts. A section of the blade was held to the remainder by means of a strong magnet. To give the appearance of penetration, the magician merely separated the two sections, placing one part on each side of a sheet of paper, for example. The magnet still would hold the divorced tip. The paper could be shown with the dagger apparently piercing it. Yet upon

removal there would be no sign of the passage. Here the penetrator was separable.

It is hardly necessary to search for an example of a collapsible penetrator with which to illustrate the seventh expedient. Too many people are already familiar with *The Brad Awl,* wherein the blade recedes into the handle.

An eighth way of accomplishing an apparent penetration is through a pretended permeation. We do this with *The Linking Rings* when we pick up a chain of three, already penetrated, and pretend to link them. This seems like a weak expedient but accomplished performers of the rings can testify as to its effectiveness.

There is still another way of obtaining an appearance of penetration. This is secured through some secondary effect which convinces the spectator that a penetration has taken place. Grant's *Shooting Through a Woman* will serve to illustrate it. In this trick the penetrator is the bullet. The girl is the obstacle. Behind the girl is a sheet of glass suspended in such a manner that the plane of the glass faces the girl. When the performer fires, the sheet of glass behind the girl is broken.

Here, of course, the penetrator, the bullet, is not shown as having penetrated at all, although in some versions a duplicate bullet is sometimes exhibited. Actually, a spring, rat-trap-like device built into the table breaks the glass.

Now let's examine some random tricks in order to investigate methods in more detail.

Several tricks come to mind in connection with the method of moving the obstacle, or penetrated object, to one side in order to permit the penetrator to pass. In the familiar solid through solid frame, the frame upon which is tacked a handkerchief, the obstacle is moved aside and afterwards moved back.

During *The Princess Illusion,* also known as *The Girl Without a Middle,* the obstacle, the girl, is moved aside when the back door is opened. She is moved aside to allow the blades to pass, and she is again moved aside to allow the spectators' line of sight to pass through the cabinet.

Thurston presented an illusion in which a piece of pipe was shoved through a girl's torso, after which milk was poured in one end of the pipe and came out the other. The pipe did not go straight

through the frame. Rather it angled off a bit from center. In addition, the girl pushed herself against one side of the frame. This allowed the pipe to pass her.

Thayer produced an illusion called *The Demon of Doom.* This was a set of stocks through which the subject's neck and wrists passed. Large spikes were driven apparently through the neck and the wrists. Actually, the final spikes were made of springs and followed a channel around the openings.

Sawing Through a Woman has been accomplished through several methods. In the most common method, two girls are used. The presence of one of the girls is unknown to the spectators. Here the original girl moves aside, while the ankles and feet of the additional girl are substituted in place of those of the visible subject. In another method, the girl simply moves aside, as she does in the buzz saw version. Still another method has the girl maneuvering around past the saw after it has cut halfway through the box.

A partial shell of the penetrator gives the appearance of a partial penetration. A billiard ball shell, pressed over a handkerchief beneath which is a solid ball, gives the appearance of the ball half way through the cloth. The same type of expedient is used in connection with a penetrating thimble method.

In *The Blue Phantom,* which is a progressive penetration, a shell, simulating a duplicate penetrator, takes the place of the original penetrator during the first stage, and a solid duplicate, lifted from a secret hiding place, masquerades as the original penetrator in the second stage. All that was necessary to provide were secret hiding places for the shell, the duplicate checker and the original checker.

A shell, hidden in one of the chimneys, masquerading as the original block, permits the original block to be spirited around the glass plate in *Block Go.* In the old *Chinese Coin Trick,* a duplicate coin, shown as the original coin removed, even before the original coin has been taken from the string, accomplishes the necessary relaxation of the spectator's vigilance long enough for the original coin to be removed from the string under the guise of taking the end of the string from one of the spectators.

The trick of pushing a butcher knife through a coat, or that of pushing a pocket knife through a handkerchief, known as *Ghost Power,* both, are accomplished through the judicious use of dupli-

cates. In the case of the butcher knife through the coat, the coat is hung over the back of an open chair. A large square of newspaper, about ten inches on each side, is held in the left hand and placed over the coat at the place of penetration. The butcher knife is taken in the right. It is jabbed at the back of the coat, the shape of its point being visible to the spectators when the piece of paper is drawn aside to see what progress is being made. But when the paper is drawn aside, the forefinger of the right is substituted for the knife point while the knife is taken with the left, behind the paper. When the paper is laid over the center of the coat again, the knife is immediately behind it, clipped with the tips of the fingers holding the paper. The performer seizes the knife handle through the cloth of the coat, pulls the knife and the coat away from the paper, and straightens the knife so it is at right angles to the plane of the paper. the knife point is directly towards the center of the paper. On the next jab the knife penetrates the paper. It is pulled through with the right hand. Apparently it penetrates through the coat and all.

Ghost Power is similar. In this case a duplicate blade is attached to a piece of elastic up the sleeve. Under cover of the handkerchief the duplicate blade is taken from the sleeve. The real knife is taken behind the paper as it is drawn aside. But during this time the performer is jabbing with the duplicate blade. When the paper has been laid in the center of the outstretched handkerchief again, the knife being immediately behind it, the duplicate blade is allowed to slip up the sleeve. The fingers of the right take the real knife through the folds of the handkerchief. The knife is straightened and pushed through the paper.

Thus the use of a duplicate penetrator, either solid or as a shell, has been demonstrated in several ways by the above.

The Glass of Water Through the Hat, either the Conradi table version or that of Petrie-Lewis with a candlestick, has a secret mechanism simulating the penetrator and its gradual penetration, while the original penetrator is put into position for its final disclosure as having penetrated. A piston of the same top diameter as the top of the glass is lifted beneath a handkerchief spread over the glass. The glass is stolen and conveyed into the hat secretly. This is not difficult because the spectators believe the glass to be present beneath the handkerchief. The hat is placed on top of the piston, apparently on

top of the covered glass. The glass seems to penetrate through the hat gradually as the piston is slowly lowered.

Just to give you some idea as to what might constitute invention: In the Conradi version the piston is lowered by water gradually running out of a cylinder. In another version, it is lifted and lowered by means of a thread. In the Petrie-Lewis method the slow penetration is accomplished by small shot running from a cylinder. An English method has the device built into a tray, operating on a lazy-tongs principle. Still another method uses a stem glass, the lower part of which is visible at the beginning of the trick. The actual base and the stem of the glass are really separate, the stem actually being a glass tube which drops into the center pedestal of the table.

The trick of placing a thin metal rod, such as the spoke from a bicycle wheel, in the nose and extracting it from the back of the neck is an out-and-out use of duplicates. The piece originally pushed into the nose is actually left in the head cavity. The duplicate is placed in the collar at the back of the neck prior to performance. One of Dr. Ervin's tricks, that of pushing a cigarette through a dinner plate, is accomplished through the use of two cigarettes, one on either side of the plate. Here the fingers gradually slide over one cigarette, slowly covering it, while the other is pushed into sight from behind the fingers.

Some versions of *The Nest of Boxes* have secret openings built into the back, through which the object eventually to be found is placed in the innermost box.

Many versions of the penetration trick are accomplished by means of optical illusions. One known as *Seeing Through the Middle,* is a tube which seems to penetrate straight through the middle of a person. But the tube really goes around the body. The illusion of seeing through the body is accomplished by means of a periscope-like arrangement of mirrors.

Another optical illusion of penetration is illustrated in *Pintrix.* In this one the penetrator snaps around the obstacle with such speed that it seems to be pushed right through. This is also true of the small pocket trick, known as *The Yogi,* in which a small figure seems to be beheaded.

Trick ties, which permit of quick release, also contribute methods. *Disc-or-Ball* has a small ball threaded on a double cord. Also threaded on the double cord are a number of discs having holes through their centers. These are threaded above the ball. The trick is accomplished by the peculiar way in which the ball is tied to the double cord. Both ends of the cord pass through the hole in the ball. They are pulled through until a loop extends from the hole at the opposite side. Then both ends are run through this loop. It is a slip loop which permits of easy removal of the ball. When the ball is removed, all of the discs will fall free. Afterwards the ball is replaced.

A trick done with metal rings depends upon the same principle. Chinese coins have also been used for this trick.

Yet exactly the same effect is accomplished in another manner. In this case the cord is actually threaded through the ball, without the trick loop. But the ball may be separated for removal from the cord.

Other penetrations of cords, even at least one illusion, are accomplished through the use of devices similar to the Caesar rope gimmicks. This permits the rope to be separated and rejoined.

There are many versions of *The Grandmother's Necklace Trick,* from that using the small wooden beads, to oranges, or even to humans linked together. The ropes through coat, the trick called *The Cords of Fantasia,* and many other variations in many guises employ this principle.

All of the above penetrations are accomplished through the use of tricked arrangements of cord or tape-like restraints, or tricked knots.

In connection with ropes or tapes there are also many subtleties for maneuvering the penetrator rope or tape around the obstacle. *Walking Through a Ribbon* is exactly the same as an older die and frame trick as to method, in the original version. This is a waist-high frame which is placed around a spectator. A long ribbon was run through a hole in one side of the frame, across in front of the spectator, and out through a hole in the opposite side. Both ends of the ribbon are held by spectators. Yet the volunteer may walk out free. A front door in the frame conceals the secret.

A thread loop surrounds the first hole. This thread runs around the back of the volunteer and out the second hole. The ribbon is

run through both holes, extending across in front of the spectator. But a short length extends from the second hole. Covered by his body, the performer apparently pulls at the short end to even the ends. Actually he pulls the thread. This catches the ribbon at the opposite side of the spectator and drags it around the back and out the second hole. This, of course, is covered by the closed front door. All the spectator need do is to walk forward. The penetration has already been made possible.

This is an excellent application of a method used for two inanimate objects being applied to humans in a larger form. Obviously, the method basically is but that of the penetrator passing around the obstacle. The grandmother's necklace principle is identical fundamentally.

A few tricks depend upon the use of a secret passageway through the obstacle, after which the passageway is removed. The familiar *Ball of Wool Trick* is an example. The tube supplies the passageway until the penetration has been effected, after which it is removed

In some penetrations the obstacle is destroyed, as we have pointed out before. This is true of *The Drumbhead Tube.* This trick is not a matter through matter effect in the strictest sense, as the drumhead is affixed to preclude introducing anything inside the tube. But the insertion of the feke destroys the drumhead and substitutes a new one.

Yet in the lemon trick the bill actually does go through the lemon skin. In most versions the performer merely conceals the opening with his fingers.

Some tricks introduce the penetrator in the act of opening the obstacle to show that the penetration has taken place. *The Card in Egg Trick* is an example. Neither the card nor bill, whichever is used, is in the egg until after its surface is broken. The card or bill is shot into the egg from a wand or pencil or other device in the act of breaking the shell.

To show you how an identical method seems different, I might cite Petrie-Lewis' *Goblin Tube* again. A small handkerchief is found inside a small tube over the ends of which are stretched paper drumheads. The silk is introduced into the cylinder by means of a thumb

tip which contains it. With the tip on his thumb, the performer merely shoves his thumb through the paper and pulls forth the silk, leaving the tip behind inside.

I have mentioned *De Muth's Milk Miracle* before. When the mirror glass is covered with a silk, with a plate on top and the bottle standing on top of all, the effect is one of penetration. Yet the method is essentially a vanish and an appearance of a duplicate. The milk which seems to penetrate actually vanishes in a secret compartment, while the duplicate milk is revealed from a secret compartment of somewhat different type.

The expedient of utilizing a duplicate of the original penetrator presents many facets. In the guillotine trick, where a chopper of the Lester Lake type is used, the penetrator is, of course, the blade. This type of device brings the duplicate penetrator into view automatically. The original blade is concealed automatically as well.

But in some versions of the bill in cigarette or card in cigarette tricks, the duplicate penetrator is already in place. It will be recalled that the bill or the card, whichever is being used, is inserted in the cigarette, in some methods, before the trick is ever started. Then all that is necessary to do is to dispose of the original penetrator and disclose the duplicate as having penetrated.

Most escapes come under the classification of penetration effects.

The bulk of the rope ties depend upon some secret method of obtaining slack, thus permitting a secret passageway. Some of them are accomplished through destroying the original bonds and substituting duplicates.

Straight jackets are equipped with secret means of affording a passageway, or the performer resists restraint in such a way that potential slack is obtained.

By far the greater portion of escapes, such as milk cans, trunks, boxes, cages, spirit bolts, pillories, mail bags and the like depend upon secret passageways. These may be supplied through telescopic construction, panels, removable bars, split bolts, split construction and other similar devices.

Of course, some locks may be picked. Others are tricked to open by secret means.

Practically all methods previously enumerated for the conventional penetration have been utilized. These include duplicate performers—penetrators in this instance—secret passageways, destruction of the obstacle and substitution of a duplicate, trick ties and other expedients identifiable under the several general classes. Even *Walking Through a Brick Wall* utilizes the idea of the penetrator—the performer—going around the obstacle.

CHAPTER TWELVE

There are two conditions which affect considerably the possible methods by means of which a restoration effect may be accomplished. These are (1) whether or not the entire object is destroyed and (2) whether or not an identifying mark is placed upon the subject.

One fact is eminently obvious. I have stated this before substantially in another work. Nothing that has been destroyed can be restored completely.

If the entire object should be destroyed, it is naturally essential that a new object be substituted or that a means at hand to restore the old one in such a manner that the repair is invisible. Of course, you can give the appearance of an object being destroyed without actually damaging it by putting it in some kind of a container, from which you secretly extract it, after which the container is destroyed. And, by inference, the original subject.

On the other hand, if the damage to the subject is merely local—severed, say, at one place or broken in one area—there are several additional expedients.

As before, the original object may be destroyed with a duplicate taking its place at the denouement. Or a duplicate may be substituted for the original prior to the destruction. In this case the duplicate is destroyed and the original, usually marked in some manner, is ultimately shown.

Also, you may pretend to destroy the object without doing so. This pretense may be in the form of a tearing noise which gives the impression of destruction, or a pair of scissors which seem to cut but which do not. Or some method of blocking out a portion of the object in such a manner that a piece seems to be removed. You may even apply imitation marks of destruction, marks which are ultimately removable to disclose the undamaged original. Or you may destroy the subject by implication, as mentioned before, by destroying something into which the subject seems to have been placed.

In addition to these, where a portion only of the subject is damaged, the location of the damage may be disguised so that it may be moved ultimately, with a new portion showing as the restored

whole while the damaged portion is concealed in some manner. This is done frequently in rope restoration.

Or localized damage may be repaired in such a manner that the subject appears to be fully restored.

Thus, the methods of handling this problem narrow down to six basic expedients. The first is pretense. You may pretend to destroy the object. Or you may pretend to restore it. In either case what you seem to do you do not do.

The second stratagem relies upon substitution. You may substitute a duplicate object, either before or after the destruction. Or you may substitute a new portion prior or subsequent to the essential act. Here either the substituted whole or portion may be the ones destroyed, or the substitution may take the place of the damaged original, wholly or partially as the case may be.

Third, you may resort to disguise. You may disguise the damage in such a manner that the subject seems to be whole. Of you may disguise the location of the damage so that the object is whole and unbroken, actually, at that portion exhibited while the real damage is concealed.

It is hardly necessary, I believe, to again remind you that these methods may apply, with some restrictions, whether the subject is animate or inanimate. And, as in previous effects discussed, the destruction or restoration may take place while the subject is covered or uncovered.

Let's take up the matter of the destruction of a human being.

Suppose we want an effect where the destruction is total. Obviously, unless an unlimited supply of assistants is available and unless the magician has the further advantage of an absolutely unbeatable legal staff, you can't destroy the original subject. It follows, then, that we must simulate destruction or substitute an inanimate duplicate.

The Cremation Illusion supplies a good example of implied destruction in one version. Here the "container" into which the subject is placed is destroyed, the subject meanwile having made a timely escape. In another version a substitute form for the living figure is utilized. This is burned.

Using these methods, the form of destruction is immaterial. You may burn or crush or grind to bits or indulge in any other form of sadism consistent with the method.

Pretending to restore a living human, naturally, is out.

The old *Decapitation Trick* is an example of local damage to a human. Here substitution of the severed part, while the real portion is hidden, was the method.

Sawing Through a Woman, while essentially a penetration effect, may be considered also as a restoration. Naturally, one pretends to cut the woman. You may pretend to cut by substituting portions, the feet, of another woman. Or you may sever a duplicate portion, such as the shell used with the buzz saw variation.

Really, this is beginning to sound like a bloody business.

To spare the finer sensibilities of the more sensitive element, let's confine our discussion to the effect as performed with inanimate objects.

Undoubtedly the first restoration was accomplished through substitution. An excellent example from modern repertoires is *The Torn and Restored Newspapers.* Fundamentally, two duplicate copies of a sheet of newspaper are procured. One is destroyed and the other is ultimately revealed in its place. It is through the various methods of substitution that the numerous versions of this trick obtain their identities.

Most of these versions depend upon the duplicate sheet being folded into a small flat packet which is affixed to the back of the original sheet. After the original is torn and retorn repeatedly, the pieces are folded into a small parcel similar to the duplicate in size. Finally, the performer holds a parcel consisting of two packets back to back—the torn one in front and the whole one in back. The parcels are reversed and the whole sheet is unfolded. The torn parcel, secured to the back of this sheet, is hidden behind the spread out duplicate. Metal strips of newspaper-covered tin are usually fastened between the sheets to hold the folded secret parcel flat. The strip is merely bent over onto the secret packet.

Some variations of the newspaper trick stress secret pockets to accommodate the parcel of torn pieces. This permits both sides of the restored sheet to be shown.

This method has been applied not only to newspaper sheets but to paper napkins, tissue squares and other materials. In the familiar napkin trick, instead of pasting the duplicates together, both packets are wadded together and shown as one.

Many sleight-of-hand moves and many mechanical devices have been used to exchange the destroyed remnants for the whole duplicates. This has been done with paper strips, as well as squares; with bank notes; with cards, strips of cloth, pieces of cord, rope and string; and with innumerable other things.

Where things of value have been employed, such as rings, watches and other jewelry, or where it is necessary to exhibit the identical object at the end of the trick, substitution of duplicates prior to destruction is almost invariably utilized.

But pretended destruction, such as burning paper money, is often used, too. Probably the most frequently used stratagem in connection with the burned bill trick is the placing of the bill in an envelope and the subsequent burning of the envelope, and presumably the bill. Usually some variation of the slit envelope is used. This permits the performer to steal the bill prior to setting the envelope afire. Some performers even allow the bill to remain in the envelope, half of it protruding through the slit onto the fingers, while the envelope is burning and before the flame has reached the currency. The portion remaining in the envelope is extracted just before the flame reaches it. Of course, all of this is covered by the envelope.

Pretended restoration consists chiefly in the exhibition of the damaged original, apparently restored whole, but actually unrestored.

Probably the most illuminating example of this is the principle first brought out in a trick invented by Joseph J. Kolar in 1939, called *Kolar's Magic Shears.* It's more recent descendent, really a simplification of the original trick, is called *Clippo.*

Rubber cement is spread thinly in the center of a narrow strip of paper. After the cement has dried, the cemented area is powdered to keep the rubber coated surfaces from adhering to each other when folded together. When the strip is folded at the center, two areas of rubber cement facing each other, and cut through both thicknesses of paper in one cut, by snipping off the fold itself, it will be found that the two halves will adhere together at their edges, just as if they had never been cut. The strip appears to be intact. This is

not the case, however, as the strip is, of course, in two pieces, being merely held together by the adhesive. This may be repeatedly cut, with the same ultimate result, as long as the rubber coated areas remain.

Cement has been used for rope restorations, as well. Kellar used to perform a string trick during which a length of cord was cut in two and later restored. Prior to performance the two ends were coated with adhesive in the form of wax, rope cement or similar. After the string was cut in two, the two cemented ends were brought together, the ends being substituted for the two ends created when the cord was severed. By rolling these ends together, thus causing the cemented ends to adhere, the string could be shown apparently restored. Almost the same application is used with rope, in some methods.

In both of the cases cited the restoration is not real. It is mere pretense, as anyone who might test will discover. Yet, in the proper hands, presented with the proper technique, this is an effective device.

Rope tricks supply the greatest number of examples of the application of disguising the location of the damage while another portion is exhibited as the restored area. The old *Turban Trick* principle, applied to rope, is an illustration. The performer holds an end of the rope in each hand and, while still holding these ends, brings up the center to be cut. Actually the center is brought inside the hand and held, while a length close to the end is substituted. Apparently the rope is cut in the center but in reality a length is cut off near one end. This length is tied around the center of the remaining portion, giving the appearance of two halves being tied together. Later this false knot is disposed of, and the shorter length is exhibited as the original rope restored.

For purposes of suggesting new tricks utilizing the same principle, it might be cited that practically any material of sufficient flexibility, and relatively narrow as compared to its length, may be substituted. Offhand I can think of thin chain, paper tape, ribbon.

Two tricks come to mind as examples of substituting a new portion to replace a portion destroyed.

The first of these is a paper tape trick brought out some years ago called *Papers of Satan*. Approximately a third of a length of tape is folded back on itself and stuck together by applying rubber

cement to the edges while the two thicknesses are pressed together tightly. The tape is apparently torn in two. But actually the single thickness is torn from the double thickness. The double part is folded back on itself behind the extended single half. Then the single half is torn again. This is repeated until the torn section is in small pieces and the doubled packet is quite small. The packet of small pieces is disposed of secretly and the intact doubled section is unfolded, including peeling off the cemented extra half. Thus the strip is apparently restored. And it is approximately in its original length. Here a new portion is substituted for a destroyed section.

Almost the same thing has been done with dollar bills. A single bill is folded in half and cemented at its edges, as in the paper tape trick. A corresponding half of another bill is attached to the folded bill. It is cemented, using rubber cement, to the creased center in such a way that it gives the appearance of an ordinary bill. The fingers cover the point of joining. The single half is torn from the doubled section. The doubled section is folded back on itself and the single section is torn again. This operation is repeated as in the tape trick. And its final climax is accomplished in a similar manner.

There is a type of rope manufactured that consists of a double casing woven over the usual core. This double casing is really turned back on itself. When a length of this rope is cut in two, an apparent restoration may be accomplished by sliding the outer casing back over the inner casing until a rope of approximately the original length is created. Of course, the cut off half is destroyed or otherwise disposed of.

Now going back to the matter of pretending to destroy an object. This pretense has been accomplished in numerous ways. In *Snappy,* a trick wherein a rubber band is snapped around a playing card, a rather dull, loose pair of scissors are used. The scissors cut the card but do not cut the rubber.

In *Wizzo,* a trick wherein a piece of string, laid in a folded paper tube, is apparently cut when the paper is cut in two, the string is maneuvered around the scissors in such a manner that the cord does not encounter the scissors.

In *Kolar's Straw and String Trick* a slit in the straw, through which the string is threaded, permits the string to be drawn aside when the straw is cut in halves.

In the old match in handkerchief trick, a duplicate match, concealed in the hem of the handkerchief under which the original match is placed, is broken, giving the impression that the original is snapped.

The Knife Through Card Trick utilizes a knife whose blade has been cut in two. The blade sections are held in alignment by means of a wire loop sufficiently deep to admit the width of a card. The card actually passes through the opening between the knife sections.

A half dollar is held in the fingers of a hand holding a dinner plate. The magician apparently takes the edge of the plate in his mouth and bites out a chunk. The sound of the breaking plate is secured by snapping the half dollar against the plate. The appearance of destruction is accomplished by slipping a cloth covered metal fake over the plate's edge.

Petrie-Lewis make a trick called *The Fairy Ribbon*. A folded piece of ribbon is cut through both thicknesses, at the fold. The small section cut off is seen to drop. But the ribbon is instantly restored. Here the scissors are specially made so that they will not cut the ribbon. But at the time the apparent cut is made a small section, a duplicate of the piece that seems to be cut off, falls. This extra section is ejected by the scissors.

There still is the matter of doing the damage to an extra section in lieu of a portion of the original object. The familiar burned handkerchief trick makes this clear. A small section of fabric, similar to that from which the handkerchief is made, is placed in a thumb tip. The handkerchief is taken by the thumb and fingers, at its center. This is placed in the fist, apparently with the center section protruding above. Actually, the center of the handkerchief is concealed within the hand. The thumb tip is left in the same hand, and the small section is pulled up into view. This is the portion that is cut off or burned. The remainder is pushed back into the thumb tip. And the handkerchief is exhibited as whole.

You are not restricted to the use of the thumb tip in bringing in these duplicate sections. Petrie-Lewis utilize a pull, similar to a handkerchief pull, to dispose of an extra loop of ribbon used in *The Enchanted Ribbon*. In this case the original ribbon center is concealed in the hand, with the pull. The extra section is brought above the fist and is cut. After the cutting the extra section is released and is taken away by the pull.

This use of the extra section, either in the form of a loop or a short section, introduced and disposed of through sleight-of-hand or by mechanical means, appears frequently in many rope and ribbon tricks.

A familiar burned ribbon trick, feautred in many oriental acts, is that in which two lengths of ribbon are severed, burned and restored. Each length or ribbon is folded in half and an extra pair of short lengths is cemented to the folded centers, connecting them. In this way, with both ends of each length on the same side, the double extra center section gives the appearance of two continuous lengths of ribbon held side by side.

In the beginning of the trick the tapes are held together, unfolded, as a pair of single lengths. The extra cemented pieces in the center are concealed between the tapes. As he is about to do the trick, the magician apparently gives an end of each ribbon to an assistant on either side of the stage. Actually he folds each ribbon back on itself. Thus each assistant is holding both ends of the same ribbon. The double extra center section is cut. The four ends are shown and held far apart, in pairs. All ends at the center are brought above the performer's hands and he sets fire to them, meanwhile managing to have the ends in the assistants' hands dropped. Apparently the ends are given back to the assistants. Actually each assistant gets one end of each ribbon. They are now, both, in continuous lengths extending across the stage. And in this manner they are revealed. In some versions the reversal of the ends is accomplished by means of getting an end from each assistant, after which a single knot is tied in the tape and an opposite end is returned. This is the familiar maneuver used in *The Grandmother's Necklace Trick.*

Joe Berg employed a clever principle to accomplish the substitution of an additional length to replace a half destroyed in a paper strip trick he called *The None-such Ribbon Trick.* He used crepe paper strips. In a manner similar to that described in connection with the paper strip trick previously used as an illustration, the paper was torn in half. One half was folded back onto itself and a second tear was made in the other half. This was repeated until the pieces were quite small. Then, concealing the torn pieces or disposing of them through sleight-of-hand, the remaining length of crepe paper

was pulled through the thumb and forefinger. This stretched it to the original length of the original strip.

Now let's see if these principles really cover the methods utilized in restorations generally. Hathaway's silk or necktie restoration, and its variations, using a cabinet, is definitely a substitution of a duplicate prior to cutting. The restored string trick, utilizing a reel for exchanging a cut and tied length for a whole one, is substitution.

Practically all torn, or burned, and restored card tricks employ the principle of substitution. One mechanical card, a torn-off corner of which may be folded back on a spring lever, employs a substitute duplicate corner which is palmed prior to the apparent removal of the corner and which is shown in lieu of the folded-back real corner. At the end, the folded-back real corner is allowed to spring back in place to show a pretended restoration.

Loops of necktie sections, selected to be near matches to neckties apparently borrowed at random, have been employed as duplicate pieces for severing borrowed cravats. The performer merely requests the loan of a necktie that has an appearance similar to loops he has in his possession. Four or five different colored patterns usually supply a variety for one of which a near match can usually be found.

The Sun and Moon Trick is an out-and-out case of substitution. So are restorations employing cigarette papers, magazine pages and, as discussed before, newspapers. Practically all of the ribbon, tape or paper stirp tricks depend upon the use of duplicates, either entire or in part.

The Tarbell Rope Trick makes use of the principles of substitute section, and disguised location of damage. *The Grant Rope Trick* depends upon disguised location, as do scores of other rope restorations.

There are many, many objects that, as yet, have not been generally employed in restorations. With the general basic principles available, almost anything that may come to the mind of the magician may be destroyed and restored, whether the object be of great value or not. All that is necessary to do is to consider the object and its limitations in view of the possible methods available. Frequently these factors leave no choice as to methods.

The problem then finally resolves itself into evolving the most appropriate application of the specific principle. This problem may be in the form of the necessary sleight-of-hand moves, moves which for the most part are better worked out to suit the individual style and training of the performer.

Or, if sleight-of-hand is impossible due to the nature of the object used or because of other factors, the problem, then, might become one of developing a type of apparatus to fit the need, or of adapting an available piece to the specific trick.

CHAPTER THIRTEEN

Animation tricks comprise those in which actual movement of an inanimate subject is seen, or those in which movement is implied. In the latter case the ultimate result, as shown, could only be achieved through self-movement, apparently, of the inanimate objects used.

Since movement is necessary, obviously, it must follow that all movement is the result of some type of mechanical energy. Supernatural impartation of power is naturally out, or there are animation tricks of which I am unaware.

By far, the great bulk of animation tricks depend upon an invisible connection between the source of power, always secret, and the subject. You need not be told, I think, that thin black, or suitably colored otherwise, cords, strings, threads and hairs furnish the most common type of invisible connection.

Human hairs are used for causing cards to rise from packs, to climb over the edge of hats and to impart movement to many objects whose size and weight are not too great.

Threads have imparted movement to rising cards, to decks that cut themselves, to wiggling handkerchiefs, to the hair on an assistant's head, to rocking chairs, to talking skulls, to rapping hands, to spirit bells, to ghosts and spooks without number, and to almost everything under the sun. The size and color of the thread depends upon the conditions of visibility and the nature of the amount of power required.

But oblique applications of the power—as, for example, where a vertical thread might be suspected, the use of a horizontal application—have made it possible to demonstrate to the spectator that such connections apparently do not exist.

Also, in some few tricks a secret blast of air has been used to impart movement where the subject has been relatively light, as for example, gently, but secretly, blowing upon a small round object to cause it to roll.

Next to the invisible connection between the subject and the source of power would come the principle of concealed connection.

The connecting lever concealed within the hook which suspends the spirit bell is an example. So, too, is the connecting mechanism

supporting several types of talking skull, or that built into the board upon which rests the *Dr. Q Rapping Hand*. Similar in principle is *Seller's Rising Cards*. Here, a rubber-tipped wand, held in the armpit, presses against the back of the card to rise, holding it, while either the wand is levered upwards surreptitiously or the houlette is dropped gradually.

A great many animation effects are achieved by the application of clockworks mechanism. These may be concealed within the objects used in the trick, as, for instance, the clockwords built into a pack of cards, as in the Willman type rising cards. Here a spring mechanism actuates driving wheels which push the desired cards upwards. Or the clockworks may be built into a supporting accessory, such as the table upon which is placed the basket containing the rising snake. In this case a piston, coming up from the center leg of the table, provides the various movements conforming to the antics of the cloth snake.

But motive power is also supplied by means of stored up power which may be released later. *The Jumping Spoon* is an example. A small spring device is depressed and held in that position by means of a piece of sugar. The spoon is placed on top of it. When the coffee melts the sugar the spring is released. This catapults the spoon from the cup. Similar is *The Jumping Card*. A rubber band, built into the pack, stretches as the card is pushed into the pack. The fingers grip the cards, holding the desired card in position, until the release is desired. A relaxation of the fingers allows the card to be thrown upwards.

Almost the same application is achieved through sleight-of-hand method when the selected card is slightly bent, having been placed on the back of the deck, and held with the fingers. Sudden release of the card at the top, while still holding its position at the bottom, causes the card to jump upwards.

Indirect connections, such as pistons built into table tops, are utilized both for direct applications of power to cause movement, or for releasing stored up power. However, these releases may be achieved through an infinite variety of applications. Threads, hairs and the like may supply an invisible control of the mechanism which may release stored power. Or induction or magnetic fields may operate the necessary triggers.

Apparent movement may be achieved also by control of light and shade. So far, there have been few practical applications of this principle. But moving light and shadow may be utilized to simulate an apparent movement in the subject.

The slate trick known as *The Invisible Hand Writes* must be included as an example of animation. In this trick the development of the writing is caused by evaporating chemicals. So, at least in this one instance, chemicals may impart movement.

Movement may be achieved through black art principles. A human operator is concealed by means of the familiar covering. Unseen, this operator imparts the desired movements to the objects used. This writer has long harbored a desire to utilize this principle in connection with a haunted house demonstration. For this purpose the conventional doll house is almost ideal. All that is necessary is to line the interior of the house in black and to put a row of lights around the open front. The usual compartment is sufficient in size to conceal the assistant. Yet, with the lights on in front, marvelous demonstrations of animation are easily available.

Movement may also be achieved by substituting a duplicate of the performer's hand or hands. *The Full Light Seance* illustrates this. A cloth square is held up in front of a number of objects whereupon they begin to move about mysteriously. Actually, connected with a stick held by the opposite hand, a duplicate fake hand seems to hold the opposite corner of the drape, while one hand secretly imparts the necessary movement.

Some years ago in *The Thirteenth Chair,* a hit mystery show of the time, the medium, seated in a circle holding hands, managed to release her hands by pretext and in the darkness joined the hands of the people on either side of her. This released the medium's own hands and person to impart movement to many things.

The power of gravity has supplied motive power for many tricks. *The Penetrating Glass,* explained before, has apparent animation imparted to the slowly penetrating hat by means of a gradually sinking piston. The speed of the movement is controlled by a valve regulating the flow of sand, liquid, small shot or other fluid material which normally restrains the movement.

Indirect applications of the principle of objects seeking the center of gravity will also cause mysterious movement. *The Imp Bottle*

rises to its center of gravity when the restraining weight is taken from the neck of the bottle. Spirit hands, pulled off of their centers of gravity by means of a horizontal thread, are brought back into position by means of unbalanced weight.

Some years ago a spirit hand trick was achieved by using a delicately balanced hand. Movement resulted when slight shifts or movement of the board or plate upon which it rested resulted in tipping the hand one way or the other.

The movement of the hand of the spirit clock, swinging back and forth, finally coming to rest at the desired number, is caused entirely by a weight at the center seeking its center of gravity. Curiously, this weight need not be kept at the center of the hand. It will work equally well, set in the exact manner, if the weight is placed at one end of the hand.

Kellar used the weighted clock hand, but combined it with an invisible thread wrapped around a pulley connected to a spindle upon which the hand was jammed. This permitted of much more elaborate movement such as the hand spinning in either direction. Operation was achieved by means of a human operator at each end of the thread. The same may be accomplished by using a human operator on one end of the thread and some type of take-up like an elastic cord, a sliding weight or a spring reel on the other.

Another trick, very puzzling indeed as to method, is the swinging pendulum in a bottle. This, too, relies upon controlled center of gravity. A rubber bulb, connected to another at the opposite end of a rubber tube, supplies the power. When the bulb, which has been placed beneath a leg of the table upon which the bottle rests, is inflated it lifts the table slightly and shifts the center of gravity. The pendulum swings from side to side under this almost imperceptible impetus.

Applications of the thread to supply motion invisibly have taken a variety of forms to accomplish a diversity of movements. Two operators on either side of a horizontal black thread enable Blackstone to present one of his most striking effects, *The Dancing Handkerchief*. And a black thread, its end secured to the floor, causes a silk to untie. Or a similar effect may be achieved by means of a black thread connected to a spring reel which is concealed within the hand.

The motors used need not be exclusively spring driven. They may be electric, gravity drive—even gasoline or steam if the desired result and other conditions demand their use and overcome the objections. Even elastic-powered motors have been used, with heavy oil or grease acting as the governor to control the speed. One rising card method used this type of motor.

Stored up power, represented by such things as stretched elastics or springs, by tautened spring reels, by slightly bent cards, by suspended weights and the like have many interesting applications. Not the least unique among these applications is the definitely oblique application as shown by a rising card method sold as far back as 1910. The edges of the card were lubricated by means of a coating of soap or wax. The glass utilized was tapering and somewhat narrower than the card used. When the card was placed in the glass it was definitely curved. In its natural tendency to straighten, the power represented in the elasticity of the card was applied to the wedge sides of the glass in such a manner that the card gradually climbed upwards. An unlubricated card, placed in the glass with the treated one, would remain where placed while the other slowly moved upwards.

Of course, any of the secret compartment methods, discussed at length repeatedly in this work, will supply a place of concealment of a human operator, or even of a suitable motor, in such a manner that movement may be imparted through the use of an invisible or concealed connection. To what extent other sources of energy may be employed in imparting movement mysteriously to objects used in animation effects is a matter for a seer, considering the years still before the performance of magic.

Certainly animation effects have not been performed with a considerably great variety of objects as yet. This field seems to afford a fertile territory for invention.

I cannot leave the division of animation effects without some discussion of tricks where animation is implied. I refer particularly to such tricks as *The Sympathetic Silks*, where the foulards seem to tie and untie themselves, and the needle or razor blade threading tricks.

In the former case, the effect is accomplished through the use of pretense and sleight-of-hand. In the original tying the silks are

actually joined. One method substitutes three separate silks for three joined one. Another method depends upon handling the three tied silks as if they are separate—pretending they are separate. Still another is based on hiding the knots behind a bar of a stand or behind a decorative braid on a table, giving a false appearance of being separate while actually being tied.

Later in the routines, knots are untied by sleight-of-hand and apparently tied by means of rubber bands snapped about the ends, or by using snap fasteners.

Both of the threading tricks, either the razors or the needles, rely upon substituting duplicate tied packets for the originals.

Really, there are so few of these implied animation tricks at present that no hard and fast series of possible methods can be compiled.

There is still another class of animation which has had considerable historic background. This is the automaton. In the past these were apparently spontaneously self moving machines, particularly those imitating the movements of men or animals. Many of these were presented as having reasoning powers.

Undoubtedly, there were a number of automata which were actually mechanisms of great ingenuity. But those which required some indication of reasoning power had to have human operators controlling their movements. This would not be difficult in these days of advanced electrical controls. But in the past the operator was usually ingeniously concealed within a secret compartment built into the device. Yet these secret compartments were so contrived that an apparent thorough scrutiny would convince the spectator that concealed confederates were impossible. Such a device is *The Golem* which was still catalogued by Bartl just previous to the outbreak of the present war.

CHAPTER FOURTEEN

Probably the most publicized effect in magic is that in which the law of gravity is overcome. The effect as presented by magicians has taken a great variety of forms, and many types of things, in addition to human beings, have been caused to seem to float or rest suspended in air.

Yet despite the attention that has been focused upon this effect, despite the references in world literature, despite even the determined attempts of the world's most ingenious inventor-magicians, the methods at the disposal of the performer are extremely few and, unfortunately, mechanically crude.

Undoubtedly the first form of the effect is that known as the suspension in air. Here the subjects merely seem to rest in air, unmoving, without visible physical support.

Originally the subject seemed to float with his hands or elbows in contact with some connection to the earth. These supports were in pairs. They were swords, sticks, brooms and other similar objects.

But the supporting objects were not entirely what they seemed. They were specially constructed, firmly anchored both to the earth and to a cradle or harness which the subject wore beneath his clothing. Then, as stronger materials became available, one of the supports was discarded. This meant that the entire weight of the subject was carried by the remaining one.

Under special conditions, even the one remaining support was finally discarded. This was made possible by utilizing highly polished metal columns which reflected side drapes as the background curtains. In other cases the support was covered with a material to match the background, the lighting being carefully controlled, as in the black art principle.

Even today the suspension is being used. In its modern form it is little different from that of several decades ago, except that attempts have been made to use less suspicious-looking supports. Insteads of sticks, swords and the like, saw horses or chairs have been used. Instead of the hidden harness, in the more simplified forms a narrow board has been used. Usually the board is laid across chairs or saw horses. The performer steps behind the subject

and makes the usual conventional passes, after which one or both supports are removed. This depends upon the type of suspension.

In some cases some type of connection to the chair or saw horse is used. This connection usually is built into the board and the necessary supports are hidden by the drapes on the board. The board may have some type of hook which goes over the top of the chair back. Since the board is resting at this location, the hook is hidden. In addition, some type of support, metal or wood, drops from the board, bracket-wise and rests against the chair back, to take the thrust. This, of course, is covered either by means of a drape fastened to the board or thrown over the subject. Frequently some portions of the subject's attire masks the support.

Heavy weights have been used, weights which shift the center of gravity to the chair seat or back. But for the most part these have been impractical. In this case the subject, still stretched upon a board, balances with the chair seat or chair back or saw horse as a fulcrum.

Where both supports are removed, usually an extended arm supports the board. This arm extends back of the subject's body, curves around the body of the performer, who must stand behind the subject, and finally drops to the floor, concealed behind the magician's feet and legs. Of course, a pedestal or some other accessory, apparently not connected with the trick at all, may be substituted to mask the support.

The support may even extend straight back to the back curtain, passing through and dropping to the floor behind. Where a relatively considerable space intervenes, the problem of masking the rod is difficult. Usually a full costume, with ample material to drape considerably, is worn by the subject.

Winston Freer startled magicians some years ago by performing a suspension while standing in the middle of a floor entirely surrounded. I didn't see this performed. But from questioning magicians who did, I am convinced that no new principles were involved. Mr. Freer wore a cape which could effectively conceal any support which might be attached to his body. The subject, invariably a small girl, was suspended in front of him, but the performer stood very close to the subject. Unquestionably he wore some type of mechanism which would support the body of the sub-

ject. It was probably some type of folding and locking contrivance which would permit him some freedom of movement before and after the trick.

Finally the effect of the figure actually rising was accomplished. A gear-or winch-driven column is installed beneath the platform. The performer stands immediately in front of this column. The subject rests in a metal cradle which is built into a backless couch. At the top of the column is a goose-neck support which comes around the side of the magician's body and extends forward to engage the cradle. When the column is lifted, concealed behind the performer's body, the subject rises in the air. An S-shaped curve in the supporting lever permits the performer to pass a hoop back and forth across the subject's body.

Nowadays, in addition to the lifting column, which necessitates a hole in the floor of the stage or platform, this type of levitation is made with an arm or lever which extends back through the backdrop. Behind the rear curtain is a jack or a winch for levering up the subject. In addition, other forms have utilized a counter-balanced boom, which operates very much on the principle of the familiar teeter.

Some years ago a floating piano act was a feature in vaudeville. This utilized a counter-balanced boom which operated on a fulcrum which could be moved about on casters. Black art was used as the mode of concealing the support and the operator.

What has been considered the finest piece of magical apparatus in existence was the levitation machine devised by Maskelyne and later used in this country by Kellar and Thurston. The subject is supported by means of the usual cradle with an arm extending backwards after the usual goose-neck twist. To this arm are affixed three cross-members at right angles to the supporting arm and parallel with the floor. To the cross-member nearest the subject are affixed some thirty fine, but very strong, steel wires. These wires are not on the same plane but swing alternately towards and away from the subject as they spread fanwise upwards to a framework hanging from pulleys on the gridiron.

The second cross-member is similarly connected to the framework above.

The wires on the third cross-member extend downwards in a similar manner and connect to a framework hanging below the stage. These wires fan away from each other as they descend. This lower framework is counter-balanced to the weight of the subject.

All of the wires connect to their respective frameworks by means of leaf springs.

With a striped background and with proper lighting, the wires, which are dull gun-metal in color, are absolutely invisible from the audience.

The levitation is accomplished by means of a winch offstage which lifts and lowers the entire assembly consisting of subject, supporting arm, the frameworks and the counterweight.

Later another type of levitation was used. This simplified the lifting problem because the human subject was exchanged for a black wire framework simulating the figure. The subject is exchanged in the couch or table while the performer is apparently covering him or her with a large sheet. Two invisible black, or suitably colored, threads lift the framework and its cloth covering.

Parenthetically, it might be stated that the subject is later caused to vanish by suddenly dropping the form, or swinging it way at a distance while the performer is jerking away the covering cloth.

Really, by now almost all of the possible basic principles have been suggested. Fundamentally we have discussed (1) concealed or disguised supports, and (2) invisible supports. There still remain two more—magnetic repulsion, where the weight is not too great, and atmospheric pressure in connection with liquids.

The Floating Ball has soared in the air these many years by means of the dependable black thread. It has soared with an assistant on either side of the stage to control its movements, even with an assistant planted in the balcony to cause it to float above the heads of the audience. Greatest deception has been accomplished when the thread has been approximately horizontal with the stage. But it has also floated about while manipulated by the performer himself, one end of the thread securely anchored at one side of the stage, the thread thence crossing to the ball, to a pulley at the opposite side of the stage, with the other end finally extending to the performer. Many and varied are the intricate maneuvers with the hands and the body, by means of which the ball seems to take the most impossible paths.

But this same type of arrangement has caused many things to float—glowing electric lamps, glasses of milk, ghosts, handkerchiefs, lighted candles, bubbles—even hats and dishpans. And, of course, cards.

Yet a simple loop of fine black thread, looped about the neck of the performer, has served admirably to permit the magician to walk over the footlights with the covered wired form simulating a human being. It has even permitted magicians to parade up and down the aisles of theatres with floating light globes and floating glasses of milk.

We have mentioned concealed support in connection with human subjects. But it has been used in some interesting ways in connection with inanimate objects. A lighted match, apparently balanced on a match box, seems to float mysteriously when lifted secretly by means of a fine black wire. A rope end, dropped into a narrow-necked vase, lifts the vase by means of a concealed connection with the vase neck, supplied by a small cork ball. A heavy ball-bearing seems to float in a whiskey glass of milk when it is supported by a layer of mercury concealed by the milk. A large silk handkerchief stands upon the stage floor quite without visible support, when its weight is carried by a steel rule concealed beneath its folds. Even a ball or an orange, threaded on a piece of cord, stops falling when it is checked by a brake concealed within its volume. Or with the proper sort of pulley arrangement, supplying the necessary leverage, a ball or a block or a piece of bamboo may be made to rise.

Both the rising cane and the rising wand are examples of levitation by means of concealed support, since the wand or cane conceals the thread or elastic cord which causes the object to rise.

Some years ago a clever rising and floating silk trick was put on the market. This uses a spring card reel in the vest pocket. A small tack is driven diagonally into the table top. As the magician reaches for the silk which has been left on the table, he clips the button at the end of the thread between his fingers. This button is hooked about the tack. The result is a fine black thread stretched tween the table and the performer's pocket. Because of the "take-up" in the reel, some flexibility of movement is permitted the performer. The silk handkerchief is tied in a bow-knot, tied about the invisible thread at the same time. The performer may approach the

floating silk or back away from it, the reel maintaining the proper tension. Yet when he wishes the silk to descend, the performer merely arrests the action of the reel and inclines his body in the direction of the silk.

Spring reels, pinned in the pocket of the performer, strapped to the wrist or hidden within the fingers, have caused cards, handkerchiefs, cigarettes, balls of paper and many other light objects to rise in the air. They have been built into decks of cards. Larger reels, in addition to the familiar manpower at the end of a thread, have furnished the motive power for card fountains.

Yet a long length of human hair, pushed upward by an extended finger, has caused many small objects to rise in addition to selected cards.

We cannot overlook the possibilities in a blast of air as a means of secretly lifting a relatively light object. If the object is not too heavy, the air velocity may be sufficiently low to be inaudible. Otherwise, some auxiliary masking noise must be supplied.

Magnetic repulsion has long fascinated the magician as a possibility in performing the levitation. One magical writer even went so far as to herald the levitation of a human in very extravagant terms, this trick to be performed in a sensationally new manner. But the promised explanation, based on new principles, as he claimed, was not forthcoming. Acquaintances later advised me that the projected method was based on magnetic repulsion.

But this method has many technical drawbacks, as anyone acquainted with the principles of electrical engineering will confirm. General Electric Co. in their *House of Magic* demonstration did exhibit the levitation of a light metal pan, with magnetic repulsion supplying the force. But the device howled and growled in multiple decibles. It howled so loud that I shudder to think what a wailing would go up—perhaps equivalent in volume to one of those super air raid sirens—should the weight be increased to that of even the smallest of human beings.

Magnetic repulsion has been practical only in very small form. Such levitations, accomplished through this principle, are available in the form of small floating iron bars or small mummies at most magic dealers.

Magnetic attraction, however, has been used to a limited extent. A rising card trick, in which the card seems to push open the lid of a small box, is available. There is a small powerful magnet built into the box lid. The cards, which are forced, have a small metal insert in one end. The end of the desired card, which contains the metal insert, is brought to the top edge of the deck. This card adheres to the under side of the box lid. The performer levers up the box lid, which gives the impression that the card is pushing it up. When the card has been lifted to the desired height, it is detached from the lid and taken from the deck. Al Baker is the inventor of this method.

Robert Houdin is said to have used magnetism for an anti-gravity trick which he called *The Light and Heavy Chest*. Here the chest at will was made too heavy to lift or sufficiently light to be lifted. The secret was magnetism. When the magnetic current was on the chest clung to the ffoor.

Other examples of weight control have been seen in demonstrations such as that given by *The Georgia Magnet*. The basis of this act was secret leverage principles.

Some years ago there was invented a new weight variation trick. The effect was that several cylinderical containers were placed on a scale. First, the smaller one weighed more than the larger one. Then, when the two weights were placed on the scale their combined weight was less than either of the containers weighed singly. As I recall, there was several other variations in the routine.

In that form, the trick was a novelty of the puzzle type. However, enlarged, using humans as the subjects, this idea is capable of being developed into a highly amusing and entertaining trick.

I am not informed as to the method used in the original apparatus. As a matter of fact that detail is relatively unimportant. It is obvious that the solution must come from two places. Either quick control of the spring tension of the scale is available, or one or a combination of the methods already discussed must be used. Personally, I believe the solution rests upon invisible support, concealed support or magnetic control. Concealed support seems the most logical.

At any rate, this trick presents fertile ground for invention. An excellent routine is possible to the magician who should care to adapt

this trick to a bathroom-type of scale, or better, to a large scale such as that used by the weight-guessers at carnivals, parks and fairs.

Under this heading we must still mention atmospheric pressure, as used in connection with liquid tricks. The trick of suspending a tumblerful of water inverted is accomplished, as is well known, by means of a thin disc supported by the pressure of the atmosphere.

Close to this principle, but combining that of adhesion, are more recent tricks, such as *Tip-See*. Instead of the disc, a wire screen is used. This permits a wire or a hat pin to be pushed into the container while held inverted. More recently this principle has been further developed with the advent of a trick called *Anti-Gravico*. This is made possible by a small celluloid cap which fits tightly over the mouth of a ginger ale bottle. A considerably larger hole is in the center of this cap. More recently a cap has been produced to fit over the mouth of a tumbler. A crescent-shaped hole just off-center permits of even more variation.

We have yet to deal with suspensions accomplished through shifting the apparent center of gravity. Probably the oldest of tricks of this type is the wand which when laid upon a table, with three-quarters of its length extending beyond the table top, seems to rest suspended mysteriously. It is not difficult to guess that the wand is heavily weighted at the end resting on the table. This trick is complicated a bit when a shifting mercury weight is used in a hollow wand. The wand is so built that the mercury may be released generally, or retained at either end.

CHAPTER FIFTEEN

In considering the effect of attraction, or magnetic adhesion, we become aware immediately that this general classification very closely approaches the preceding one, anti-gravity. Curiously, this is one effect which I do not ever recall having heard of being performed with human beings. It is true that some years ago there is said to have been an act in which a girl walked upside down on a suspended platform. But this was not intended as a magic trick, as I understand it. Rather, the girl is said to have used rubber suckers on her feet, and it was more of an acrobatic feat. I have never found anyone who ever witnessed it.

In investigating methods of performing this effect we immediately, of course, find the old reliables from the anti-gravity section—invisible support, concealed support and magnetism. But a new one enters also. This is the use of an adhesive.

One of the oldest effects in this classification is that of a number of cards adhering to the outstretched palm. Usually one card is the key supporting the remainder which are tucked above it. Most common is the use of a folding clip which blends with the back design of the cards. This clip is pinched between the middle knuckles of the second and third fingers.

A loop of human hair or very fine silk thread has been used also.

Malini made quite a feature of this effect in his impromptu demonstrations. He used an adhesive, such as lead plaster, which he rubbed into the pores of his fingers. Many light objects may be picked up in this way. These include cards, match folders, cigars, pencils and other like objects.

The floating cane—really the adhering cane—has been done in a variety of ways. *The Arnold Cane Trick* is one performed with a black thread loop. In this case, except for where the thread passes around the cane, the thread is not so much an invisible support as a concealed one. Actually, this particular trick is somewhat different from the conventional in the respect that stress is not laid on the seeming fact that gravity will not pull the cane away from the hand. Here the accent is placed upon the spectator's inability to lift the

cane away from the hand. Of course, he cannot do it because the heavy thread loop completely enricles the cane, drops between the second and third fingers, thence goes up the sleeve, through the armhole and down to a trousers button at the side.

A very subtle method of gripping the cane, with the tips of the index and little fingers on one side and the fleshy cushions of the second and third fingers on the other, also makes possible an effect of this type.

Clips, which have a protruding pin which may be pinched between the extended fingers, are made of light metal. They are semi-cylindrical in shape, encircling the cane or wand, whichever is used, just a bit over half the circumference. These may be slipped on or off the cane at will. Various adaptations of the thread loop have been used, as well.

One very aged method of causing a wand or cane to adhere to the palm apparently is that of grasping the wrist with the second, third and fourth fingers of the opposite hand, extending the forefinger beneath the palm as a hidden support. Supports, strapped to the wrist and extending beneath the palm, have also been used.

Those small powerful magnets of the Alnico variety have been responsible for several tricks of attraction. In some cases the magnet is placed in the outside breast pocket and some thin non-insulating object is placed against the coat. Any small object, in which has been hidden a small piece of steel, will apparently adhere to the object, providing it is not too heavy and providing the first object is not too thick. One application of this principle was in gluing a portion of a deck of cards together and hollowing out a space sufficient to accommodate a magnet. Several loose cards were placed on the face of the deck. A small brad was inserted in a cigarette. This cigarette would adhere to the deck even as the cards immediately beneath it were slipped out one by one.

We cannot leave this classification without some discussion of the historic floating table. Where the table floats without contact with the operator, this trick, of course, belongs under the anti-gravity section. But where the operator's fingers are touching the top the magnetic adhesion classification is correct. Almost certainly the original method was in the use of a small flat-headed nail and a finger ring in which a V-groove had been cut. In performance, the nail

head is engaged in the groove in the ring. A thin silk handkerchief may be spread over the table top, providing the material is sufficiently sheer. This does not interfere with the mechanical connection. Of course, in all cases the tables are made extremely light in weight.

One improved type of table is made so that the nail is flush with and hidden in the table top under normal conditinos. For the performance of the trick, however, this nail may be protruded, after which it is retracted out of sight again. In other respects it operates similar to the original.

An extension arm, strapped to the wrist and concealed by the sleeve, has been used also. This arm slides beneath the table top for operating the trick. Rings equipped with rubber suckers have been used for this effect, too.

Tables have been caused to seem to cling to the fingers of operators who have deliberately pushed them about by applying oblique pressure.

The Oriental Vase Trick, discussed under the previous section, might be classed under this heading as well.

CHAPTER SIXTEEN

Tricks in the tenth classification, sympathetic reactions or responses, seem to have no characteristic ultimate common climaxes except for the sympathetic implication. Often the final effects of different tricks are extremely divergent. Examination of two random examples will illustrate this.

In *The Sympathetic Silks* the general effect is that two sets, of three silk squares each, seem to have an affinity, one for the other. Whatever is done to one set in the way of tying and untying the other set seems to respond automatically through some mysterious relationship. When the three pieces of one set are tied together ,the pieces of the opposite set are found tied similarly. When the first set is untied, the second one becomes separate. Tied together in a different arrangement, the first set seems to cause the second one to become similarly arranged.

As is well known, when the six silks are apparently shown separate in the beginning, actually three of them are tied. This is covered by utilizing one of several expedients. Most commonly, substitution is employed. Two separate silks are counted off, after which the two separate ones are switched for three which are connected, in the act of apparently picking up the third silk. The tied silks are laid aside as three separate ones. When the three silks in the opposite set are tied, those laid aside are shown to be connected. But the knots in the originally connected set are slip knots and the original set is secretly separated as it is put down again. So they are in position to be shown separated when the opposite set is untied again.

Frequently a further step is taken. One set is tied together by bringing the corners of all three silks into a single knot. But as the opposite set is being shown separate in the preceding section of the trick, a small rubber band is slipped around the collected single corners of the set, causing them to appear to be tied together in a single knot when they are revealed in the third section. Of course, the rubber band is slipped off at the final stage when the first set is again separated.

This trick has many different routines and many different variations, depending upon the individual performer's interpretation.

Now let's look at *You Do As I Do.* Here, each using different decks, two people, the performer and a spectator, ultimately seem to select identical cards simultaneously. There are many methods of performing this. But the original method rests upon getting the identity of the spectator's card by means of a key card. Each looks at his respective card and replaces it in his respective deck. However, this is merely a maneuver as far as the performer is concerned. It permits him to contrive to have the spectator's card just below the key card in the spectator's deck. The magician actually does not determine his card until both people have exchanged decks. Then he selects the card chosen by the spectator. Of course, the spectator selects the same card from the magician's deck the second time.

As a matter of fact, the method used in this trick is actually that the magician delays making a selection until after the spectator has made his. Then the magician merely selects the one chosen by the spectator. In actual fact, the spectator really looks up both cards while the magician does little else but wait patiently.

If careful consideration is given to the nature of the two examples, the sympathetic silks and the you-do-as-I-do, it will be seen that the ultimate effects, except for the sympathetic interpretation, belong in two different categories. The silk trick is an implied animation while the card trick is the discovery of an identity. *The Mora Wands* or the Petrie-Lewis version, *The Cords of Cairo,* are sympathetic animations.

Max Malini used to perform a trick in which ten or twelve people selected cards from ten or twelve decks, each person taking a card from a different deck. At the climax, all were found to have selected the same card. This, of course, was an identity effect, accomplished through forcing, camouflaged as a sympathy trick.

Remote Control, Annemann's trick in which the spectator selects, apparently, the only card placed in the deck by the performer, actually is a prediction trick interpreted as one of sympathy.

Thus, investigation discloses that the sympathetic effect is merely one of *interpretation.* Stating this in another way: Effects in the other general categories, such as animations or identity discoveries, are simply distorted in such a manner that when performed simultaneously, two or more separate effects being performed parallel, there seems to be some type of sympathetic reaction or response

between the objects used. Actually, then, the sympathetic tricks are combinations of more basic effects.

If this is the case, there can be sympathetic productions. Well, why not? Two identical production boxes could seem to materialize identical objects. There can be sympathetic vanishes as well. And sympathetic transpositions, transformations, penetrations, restorations, levitations, attractions, spectator failures, control, identifications, thought readings, thought transmissions, predictions or suitable combinations.

Let's give this idea some thought.

There need not necessarily be two tricks. One trick will do. The motivating part, that which seems to cause the sympathetic reaction, may be accomplished through perfectly natural means.

As an example of a possible effect: Two candles are side by side on one table with a duplicate pair on another. The performer applies a match to one candle on the table behind which he is standing. The corresponding candle on the opposite table becomes lighted mysteriously. The flame is transferred to the second candle at the performer's table and the first is blown out. The flame changes candles on the opposite table. The performer lights both candles. Both become lighted on the unattended table. The performer lowers a colored gelatine cylinder around the candle at his table. This makes the flame seem to be blue. The flame on the opposite table turns blue.

This effect could be accomplished by means of a sliding inner section built into the candles—really metal tubes painted to look like candles—in the responding pair. The color change could be accomplished by impregnating the wick on the trick candles with the proper chemicals. Or a second sliding section, which burns with a blue flame all the time, could come up in place of the yellow flame.

Another effect: The performer places a saucer over a mouth up tumbler. He places a half dollar on top of the saucer. On the opposite side of the stage he arranges a similar tumbler with a similar saucer. The performer apparently causes another half dollar to penetrate mysteriously through his saucer, falling into the tumbler below with an audible clink. The coin placed in the first saucer seems to penetrate it and fall into its tumbler sympathetically.

Cards: Two decks are shown. The Queen of Hearts is taken from the red-backed deck and placed in the blue-backed one. Sympathetically, the Queen of Hearts from the blue-backed deck mysteriously takes its place in the red-backed deck.

Or the spectator selects any card from the red deck. It is placed in the blue deck. Upon examining the red deck the identical card, except with a blue back, is found in its place. The blue-back card corresponding to the selected card is found to be missing in the blue deck.

Or a card is selected from the blue deck and torn in two. The identical card is found to be similarly torn in the red deck. The card is mysteriously restored. A corresponding restoration is found in the blue deck.

A card is freely selected from the red deck and reversed. The corresponding card is found reversed in the blue deck. *The Brain Wave Deck* could supply a possible method of accomplishing this.

Two card tricks of the pick-it-out variety may be worked simultaneously, with both spectators missing the card desired but getting identical wrong cards each time they try.

The hand of a clock on one side of the stage is moved to a desired or called hour. The hand on the clock at the opposite side of the stage moves to a corresponding position.

A spectator may write a prediction of the card another spectator will select. Or he may transfer a thought to another spectator. Or duplicate a drawing which the other spectator makes simultaneously.

Well, now, why should there be so few sympathy tricks? Here, with just a bit of thinking around the subject, we have kicked down the doors to admit a whole plague of sympathetic response tricks. Productions. Vanishes. Transpositions. Transformations. Penetrations. Restorations. Spectator failures. Even predictions and thought transferences. And, like Frakson's cigarettes, plucked at random from thin air.

Methods? Surely, by now you are not worrying about such a foolishly simple thing as finding methods by which these tricks may be accomplished. Why, all of the work that has gone before in this patient search through tricks and tricks has been done with the sole purpose of removing the mask from this over-emphasized how-it-is-done bogey. Magic would have perished by the boards

decades ago if it did not actually rest upon something much more tangible than the simple mechanical aspects.

How can our crude levitations with crooked pieces of iron and threads live in a day when multi-ton planes take trips for thousands of miles? How can the creations from our production boxes, hauled out bodily, wrinkled and bedraggled, continue to exist in the presence of the genuinely magical creations from the chemists' test tubes?

How can the thought transference trick which bridges but a mere few feet compete with the thought that travels around the world in a fraction of a second? *The Rapping Hand* was outdone by the tapping telegraph key years ago. The identifications performed by any first class criminal investigation bureau far surpass those magicians so laboriously essay. The mind reading feats of the trained psychologists, not the phony psychology of what we call "mentalists" (!), and psychiatrists are far ahead of anything our blundering, bluffing and guessing professional mind readers can accomplish.

But if you still insist on methods, I can suggest a few possibilities for the tricks we have just evolved.

The Queen of Hearts transposition could be accomplished by means of a little magicians' wax smeared on the face of the red-backed Queen when it is placed in the deck immediately behind the blue-backed one. And the duplicate blue one could come from between to indifferent red cards, having been hidden there also by means of a bit of adhesive on either of its sides. Or if you prefer to use just your hands, a bit of skillful palming will work wonders.

Duplicate cards, a bit of wax and a bit of maneuvering would make the any-card-selected trick possible. Or, again, proper and dexterous palming.

The torn card trick could be accomplished through a bit of forcing, combined with the planting of a torn duplicate in the deck of opposite colored backs.

The two-spectator prediction trick is possible with a bit of forcing after having stolen a glimpse of the first spectator's prediction.

Now don't tell me the others are tougher and that I'm stumped just because I don't make suggestions for all of them. Because if you do I'll pick out the meanest one of all of them, the one where one spectator transfers a thought to another spectator. You see, one of those spectators is a plant. He is the one doing the "transferring"

to the other. So whatever the other says, even if its a case of using a thumb-writer to prove it, the first verifies it as the thought he was transferring. If you don't like that method, figure out another.

I must insist that method—I mean mechanical method—is not important. It makes little difference which diminishing card method you do—and as you will recall, there are lots of them. The important thing is what you put *with* the method in the way of mental energy.

Here are some more suggestions for sympathetic response effects: A miniature drawing is duplicated simultaneously in some mysterious manner. A silk becomes decorated by remote control. The movements of one object are visibly duplicated by a sympathetic object. When a card is taken from one deck, another deck cuts itself mysteriously at the same card. The lighting of a match seems to control the illumination of an insulated light globe. (Let's hope that the spectators do not think of the electric eye while you're doing it, or this will seem paltry.) Two books are opened simultaneously by two different spectators, and they are found to be opened at the same pages. Two people write or draw the same design simultaneously. Two people simultaneously pluck the same cards from decks in their pockets.

But don't put too much stress on the trick itself as a mystery. Your customers might suddenly think of television which is much more miraculous. Stress it in terms of human interests, of human relationships, of character response, of human situations.

If the mystery were important, the much greater miracles of our every-day world would far outshadow it. Method is important only as a means of accomplishing a desired end, like the grindstone which sharpens the headsman's axe. The ultimate objective is something entirely different.

CHAPTER SEVENTEEN

Undoubtedly feats of invulnerability have long supplied an important part of the programs of certain types of magicians. Such tricks have included demonstrations of immunity to injury when exposed to fire, high temperatures, poisons, mutilating mechanisms, asphyxiation and many other types of hazard.

Fire eating dates back centuries. The methods are based largely on the use of protective coatings, the substitution of materials which burn or melt or boil at low temperatures, the use of thermal insulating devices and many other expedients to give the ordeal the appearance of being much more strenuous than it really is.

The feat of the performer entering a large oven, and remaining there while a steak he apparently held was thoroughly cooked, was based mainly upon keeping the source of the heat above the performer. In addition, the greatest intensity of the heat was above the performer, who utilized heat protective coverings and who crouched in the bottom of the oven and obtained air through ventilating holes.

Resistance to injury by sharp instruments is accomplished through dulling the cutting edges, through developing protecting calluses, and through handling the body in such a manner that the sliding movement necessary for cutting is carefully avoided. In the trick of walking up a ladder of swords, all three stratagems are employed, the feet in particular being placed upon the sword edges firmly, without slipping.

There have been performers who have allowed themselves to be rolled in barrels of broken glass. This is made possible by thoroughly tumbling the barrel in advance, thus dulling the sharp cutting edges. In addition, the performer braces himself firmly in the barrel, so as not to allow his body to slip. The result is that the glass is dusted gently about the body of the performer during the rolling ordeal. The weight of the glass alone is not sufficient to cut. At no time is the performer's weight resting upon the glass fragments.

The ordeal of lying upon a bed of spikes is really not an uncomfortable one, as I myself can testify from personal experience. In the only performance of this feat I have ever seen I had an excellent

opportunity to examine the bed of spikes carefully. The spikes were driven as close together as possible. They presented a solid mass of points, except that the points had been industriously hammered down, so that instead of sharp points the ends presented peened-over surfaces about three-sixteenths of an inch in diameter. With the spikes on half-inch centers and with their points considerably blunted, it may be seen that the bed was not at all uncomfortable. How do I know? Well, I was a youngster. The performer very carelessly left his bed of spikes out behind the saloon where he had staged his performance, while he himself went inside to imbibe at the expense of a large group of his admirers. There were about a dozen of us kids who had witnessed the demonstration quite without cost to us. So we tried it ourselves. Really, I've slept on more uncomfortable beds in hotels. The worst sensation we experienced was that the surface was a bit rough—and hard. Before our demonstration, impromptu but effective, was ended we were dancing and even running and jumping upon the bed of spikes with loud howls of bravado.

Resistance to the drinking of poisons is a combination of antidotes and substitutions of more harmless beverages. It is not a healthy field for experiment.

Opposite to the heat ordeal type of demonstration is that of being frozen in a cake of ice. There are many methods of accomplishing this apparent result. These include, of course, in no case the presence of the performer during the process of freezing. Usually a large block of ice is hollowed out and the performer rests upon some type of insulating material. In addition, the performer's breath and the light that reveals him bring the temperature up several degrees within the compartment. The performer's exposure to the cold, which is really not intense, is for short periods of time. It might be remembered that the freezing temperature of water is 32 degrees Fahrenheit, but that the ice melts but slowly, once frozen, at somewhat higher temperatures.

Another type of invulnerability is that demonstrated by putting the hand and arm into an animal trap of the spring type. This is a matter of catching the impact of the jaws, with the side of the hand and arm, before its full force is effective.

Demonstrations of resistance to asphyxiation, such as the buried alive test, rely upon breathing control in some cases, but in most cases upon a secret supply of oxygen.

Almost any school boy is familiar with the feat of having a rock broken with a blow of a heavy hammer while the stone is resting upon the performer's chest. This is a matter of inertia represented by the mass of the stone.

The bullet catching trick relies upon stolen projectiles, confederates firing past the performer, controlled charges with wax or composition bullets and similar dodges. Either the stolen bullet or a duplicate of that actually used is in the performer's possession prior to the shooting. The long list of performers who have been killed as the result of this type of demonstration testifies eloquently as to the consequences of a minor mistake.

There are some types of invulnerability tricks which are more in the realm of the methods more commonly used by magicians. Such a catagory is that in which belong the various types of stretching illusions. In its more common form the assistant is placed in a cabinet with the head, the hands and the feet protruding, or just the head and one of the hands or a similar extremity. With the body covered, except for the portions noted, these portions are apparently stretched to abnormal distances. Of course, the solution is in the substitution of a duplicate part of the body—hand, foot or whatever it may be—genuine but belonging to a concealed assistant, or artificial.

Stretching a rope is accomplished through the employment of a hidden supply subtly joined to the originally shown short length.

Resistance to apparently heavy charges of electric current is made possible by the use of transformers which reduce the amperage but increase the voltage. The lethal charge is reduced but the spectacular results are increased.

The trick in which a girl's head is encased within a box and twisted around repeatedly may come under this classification. But to the physicist this is a demonstration of solid through solid.

Methods of making these effects possible are individual to each trick and depend upon special protective measures in many cases, measures which are applicable only to that particular trick, or on

subterfuges or stratagems developed for the particular effect. In many cases the trick is made possible by simulating something harmful with something that is harmless.

These feats of invulnerability are not necessarily limited to humans. For example, one might demonstrate incombustible gunpowder, paper and wooden objects and many other things resisting destruction by fire. But science has overcome so many of the destructive elements, such as in fireproofing paper, or more properly flameproofing, that much of the effectiveness of tricks in this effect classification has been nullified.

CHAPTER EIGHTEEN

Strictly interpreted, all magical effects may be generally classified under the heading of physical anomaly or antinomy. All of the tricks and effects we do are calculated to give the impression that the ultimate reactions are exceptions or contradictions to normal physical rules or expectations.

Yet there is a definite group of tricks which particularly seem to be essentially incongruous to normal physical conditions because they are contrary to inflexible physical rules and laws.

Such a trick is *The Shadow Trick*. In no respect does the final effect resemble anything in any other classification. It is a demonstration of a violation of a strict physical law. Shadows of people and of material objects are left behind. Some variations of the trick provide for the ultimate vanish of the performer while his shadow is substituting for him. But this departure comes within the vanish heading exclusively, as the disappearance is accomplished through one of the vanish methods already outlined.

The principle behind this trick is simply that luminous paint becomes luminescent only where the activating light falls upon it directly. Thus, a semicircle of light, falling upon a square screen, will cause only that semicircle upon which the light has fallen to become luminescent when all lights are turned out. Therefore, when a human being is illuminated by means of a spotlight and when the disc of light falls upon such a screen, blocked out where the subject's body has blocked out the light, only the portions of the screen where the light has energized it will glow in the dark. This, then, leaves the subject's shadow showing as a dark area.

One cannot see through solid matter. A human being cannot exist with a large area of his body removed. The periscope-like arrangement which enables a person to see around a human body, but which gives the impression of seeing through it, therefore, gives the impression of a violation of a physical law in *The X-Ray Illusion*.

Such tricks as a living head; a live girl, approximately only six inches in height, living under water in a fish bowl; a half woman, living atop a skeleton table; a large spider with a human head for

a body; or a living headless woman; and others of that type are frankly violations of physical laws. These tricks are made possible through the use of cleverly placed mirrors, by means of lenses, or through other optical means.

We may include in this classification also the rigid pencil which seems to become flexible, the dollar bill which breaks a pencil, the stretching rope or the stretching human, and a large group of seeming contradictions.

The pencil which becomes flexible is an optical illusion. The paper bill which breaks the pencil depends upon the intervention of a secretly extended forefinger.

Within this group, also, should be included *The Popcorn Trick; The Afghan Bands;* and others of that ilk.

Perhaps, should the day arrive when a large number of similar effects, now grouped in this miscellaneous section, are available, new effect classifications should be created for them. But at present each of these tricks seems to be a separate ultimate effect in itself.

But there are many other physical laws which may be violated. One could have water which would burn, fire which would freeze, large objects which are small, hard objects which are soft, heavy objects which are light, illumination which does not illuminate, resistance to drowning, life without breath, and ultimate effects almost without limit. But in each case, general methods cannot be enumerated because the subject, the solution and ultimate effect under this classification seem to be tied together unavoidably for the one result.

Caryl Fleming used to perform a routine which he adapted from an issue of *THE MAGIC WAND.* It was called *The Flight of Time.* A full description of it appeared in the December 1940 issue of *GENII.* In this routine he called attention to the time of day and then performed several distinct acts which he listed on a slate. The acts included such things as tying three knots in a ribbon, putting three golf balls in a hat and taking one out, cutting a rope and placing it in a bag, and pouring a quantity of water from a can. Setting the clock back, thereby figuratively turning back the flight of time, Mr. Fleming showed that the things he had done were then undone. The ribbon was without the knots. Three golf balls

were in the hat. The rope was uncut. And the water was back in the can. As a matter of fact, even the writing he had placed upon the slate was not there.

This effect, that of turning back time, is a good example of what might be developed in this classification, if sufficient attention and ingenuity were devoted to the problem.

CHAPTER NINETEEN

From *The Wrestling Barrel,* which defied all comers to make it lie down, to *The Three Shell Game* and *Three Card Monte,* the effect in which the hapless spectator, bravely but undoubtedly foolishly, essays to pit his resources against the powers of the magician, with ignominious failure a foregone conclusion, has long been popular. Almost invariably the necessary situation arises as the result of some sort of challenge on the part of the performer, a challenge which may be openly voiced or subtly implied in a polite invitation to "pick it out."

Usually such effects are made possible through the use of transformation or transposition methods, the exchange of identifying marks or in setting up circumstances which make it impossible for the spectator to succeed.

In *The Three Shell Game,* in which the spectator is asked to select the half walnut shell under which has been placed the pea, success is impossible for the spectator for the reason that the performer conveys the pea from shell to shell, secretly, by means of sleight-of-hand. This is the employment of our familiar stratagem of conveying secretly within, behind or below some accessory.

Secret substitution is the method by which *The Three Card Monte* is made possible. In the conventional method an indifferent card is substituted in the act of throwing the desired card on the table. And in the Mexican variation the substitution is made in the act of turning the selected card over.

Mechanical variations of the three card monte effect usually rely upon sliding or turning flaps which allow the identity of the cards to be changed. Other methods disguise the desired card as an indifferent one just prior to setting them out for a choice. Some versions even provide a method of secretly transferring some type of marker, tag or gummed label, to an indifferent card.

Familiar as a pocket trick is *The Rattle Bars* routine. Here three small bars are shown, one of which may be identified by means of a rattling noise it makes when shaken. But the magician has a secret rattling device concealed upon his person. This may be in the form of a small rattler concealed within his hand, or in a cigarette which

he is smoking and which he holds in the hand picking up the desired bar, or strapped to his wrist beneath his sleeve. The performer shows which bar has the rattle by picking up a non-rattling bar and utilizing his secret rattler. Of course, when the spectator selects the one which seemed to rattle, the performer picks up the one which actually rattles and shows him he has failed. These routines have many variations. This method, of course, is based upon disguising the bars.

I am not certain, but I believe it was Dr. E. G. Ervin who devised the foo can monte effect, in which the spectator attempts to select the can into which the water has been poured. Since all of the cans contain water, and since whether or not water is poured from any of the cans is entirely within the control of the magician, it is quite evident that the spectator's success is wholly dependent upon the wishes of the performer.

One rope routine, explained in my *THE ONLY SIX WAYS TO RESTORE A ROPE,* in one version is a spectator failure effect. Both the performer and the spectator, each in possession of a piece of rope, make apparently the identical moves during the cutting and the restoration. But the performer is successful in his attempt while his volunteer assistant fails. Of course, both do not make the identical moves, or if they do, both are not identically equipped in knowledge or supplies. So this is accomplished through disguised circumstances. They look the same, but they are really different.

The Wrestling Barrel is equally impossible of accomplishment. Originally this was probably a device with a heavily weighted bottom similar to the toys which bob up when laid down and released. But magnetic control beneath the floor or platform could also make this effect possible. And it need not necessarily take the form of a barrel either. Any type of object of proper shape and size may be adapted to the effect, even figures representing humans.

The familiar card routine in which the spectator is asked to select a card, but not to take a specific card mentioned by the magician, after which the card selected is the one the performer told him not to take, is another example of spectator failure. This routine varies with the individual performer. But the basic method of accomplishment depends upon expert forcing, adept changing as the undesirable card is discarded, and the subsequent repeated forcings of the identical card. This may be accomplished by means of mechanical forcing methods as well.

It may be seen, therefore, that effects in this classification are usually possible through the employment of secret conveyance, as in the case of the shell game; through various forms of substitution; through methods of disguise; through secret duplicates and means for concealing the original object, as in the foo can monte trick; and through special arrangements of methods utilized in other effect classifications. Almost invariably, because of the diversity in the nature of the specific trick, these methods have to be individually shaped and fitted for the desired purpose.

There are a great many more types of failure open for exploitation than those most commonly used. At random I might suggest a contest between the magician and a spectator. The object is to see who could first set up a deck to get four aces in a poker hand. Or a test of the spectator's memory—in which of three envelopes he placed the five-dollar bill.

Bank Nite, as first conceived by Floyd Thayer, is a spectator failure trick. Here a number of spectators are given a choice of envelopes, one of which contains the money. Yet at the end the remaining envelope, the only one left for the performer contains the money. As originally suggested, the method was to use five empty envelopes, with the performer stealing the bill, concealed within the pages of a magazine upon which were placed the envelopes, behind the last envelope. He tore open the empty envelope and pretended to take the bill from it. This is a basic method already thoroughly discussed under other sections.

A spectator failure trick, too, is *Bingo,* which appeared in one of the earlier issues of *HUGARD'S MAGIC MONTHLY.* A ten-dollar bill is placed in an envelope and four other empty envelopes are added. The five envelopes are placed upon a stand and the spectators attempt to get the envelope containing the money by spelling out "b-i-n-g-o," taking the envelope upon which the last letter falls.

This trick is a variation of the familiar *Spell-Down Trick.* Here the magician spells the value of each card, starting with the Ace, and removes a card of the desired value upon the last letter. But when the spectator tries it, he invariably gets the wrong card. This trick has been issued in several forms, including a set of cards illustrating animals. Mathematical arrangement is the basic method.

The basic trick plot of *Bank Nite* has been retained in many versions which vary as to method, from using changing bags and trays to faked envelopes. So it may be seen that method is actually quite secondary to trick plot as far as the external aspects of the trick are concerned. Really, in this case the effect is actually one of interpretation. Almost any of these spectator failure routines could be easily converted to transposition or transformation effects. It is merely a matter of viewpoint.

Many of the basic effects have been disguised, as well. *Pick-it-out* is a good example. In somewhat more elaborate form it is available in a giant card routine called *Stung and Stung Again.*

There are many variations with cards or numbers, of the old mathematical trick where the performer vies with the spectator at stopping at a preselected number. This, as you will probably remember, is a matter of the magician controlling certain key locations in the arrangement.

Other spectator failure effects include certain tricks in the puzzle category, tricks which actually belong more to the puzzle field than to magic. These include a turnover match box routine, explained some years ago by Tom Bowyer; *The Topsy Turvey Bottle,* a somewhat similar effect with two bottles in two covers; *Tumbl-Bug;* several tricks under various names but all basically the old *Pricking the Garter* gambling swindle and others of similar ilk.

A recent pocket trick in which a coin is placed in a small container, subsequently changing to water which spills upon the spectator, might be classified under this section.

Just to show you how other tricks may be adapted to this spectator failure idea: *The Squared Circle* is a quite popular production trick at present. This could be presented as a spectator failure. Suppose a rabbit were placed in one square and covered with the usual cylinder. The magician has two other similar devices. The idea is that the spectator is to select the cylinder under which the thinks the rabbit is hiding. Naturally, with a rabbit concealed within each of the three squares, the magician can seem to circumvent the hapless volunteer.

If an investment in three such devices seems to be a considerable outlay for this trick, and if three such devices entail too much bulk

for transportation, reduce the size of the trick. Instead of rabbits, use lemons. And instead of three of the necessary squares, have one built to accommodate all three of the much smaller cylinders necessary.

A contest in needle threading might be attractive to some performers, particularly if he should take care to select a spectator with large clumsy hands. There is a small trick available, sold by most dealers and made by Petrie-Lewis, called *Threadit*. It permits the performer to thread a needle instantly.

CHAPTER TWENTY

There seems but a fine line dividing mental control tricks from the animation effect. In many of the control routines animation methods are utilized. But not all control tricks are effects of animation. *The Spirit Clock* illustrates this clearly. In the conventional version the hand is placed on the dial and the initial impetus is given by the performer when he sets the hand to spinning. There is no doubt what makes the hand spin. But the control feature comes into the operation in connection with where the hand stops. The magician seems to control this through some mysterious power.

On the other hand, when the Kellar version is utilized the hand seems to be put in motion without any assistance from the performer. It moves through its own power. Here the effect is unquestionably one of animation until the matter of the stopping place of the hand is encountered. Then, the control effect is made manifest.

So it may be seen that many control effects are combinations with animations.

The method used for the *control* feature in the clock trick is the use of an adjustable weight which causes the hand to stop at whichever hour set. The animation feature is simply the application of power through an invisible connection—in this case the thread operating over a tiny pulley connected to the center spindle.

Animation methods are used in the rapping hand, the spirit bell and the talking skull. Yet these are control effects, as well, because questions are answered. All three of these tricks are operated by various methods, depending upon the individual version, yet their operation is under the control of the performer or an assistant. Of course, invisible threads have been used for all of them. But concealed mechanism or concealed connection to the source of power has been used with the three of them. And controlled center of gravity has supplied the motive power in versions of the rapping hand and the talking skull.

The original version of *The Spirit Bell* was operative through a thread, a thread which connected with a mechanism concealed in the stand from which the bell was suspended. This version also

included the taking of the bell into the audience, with the ringing and tapping continuing while it was held on the end of a wand. Actually the performer's fingers operated a button at one end of the wand. This button connected with a lever which engaged the striking mechanism of the bell.

An improved version of the control feature of the spirit bell is one which was invented by John Mulholland. This bell is suspended upon a small stand which is isolated within a glass cover. Here an acoustic deception is utilized. The ringing of a concealed bell, actuated by a clockwork striking mechanism, substitutes for the ringing of the real bell. There are several versions of this variation, including one with an alarm clock. Control of the ringing is accomplished through a lever which operates by means of relaxing the pressure of the arm or of the abdominal muscles, when the ringer is attached beneath the belt.

An ancient version of the control effect is the one in which a number of coins, placed in a tumbler, answer the questions by jumping up and down. This, again, is a thread method, although an adaptation of the board mechanism, as used in the *Dr. Q. Rapping Hand*, could be applied to this. And it could be applied, as well to many other control tricks. William Larsen contributed one original variation of the Dr. Q hand several years ago in an issue of *THE SPHINX*. He substituted a small high-heeled slipper for the hand. The slipper, once the property of a dancer who had since passed on, quite consistently tapped out answers.

A drum stick might be used in this way, whether operated by the thread, which is difficult in these days of intimate or extremely complicated conditions, or by one of the concealed mechanisms, whether manually motivated or controlled automatically.

Automatic control by a clockwork, which is preset for a definite routine, supplies the motive power for *The Snake Trick* in its original form. The snake goes through a previously determined routine. The performer adapts his routine to fit the movements of the snake. Later versions have utilized other animation methods, including the thread.

Another control trick of the thread operated variety is the rising and falling ball which is seldom seen now.

The Obedient Ball, which slides down a cord and stops on command, is controlled through a curved hole drilled through the ball. Pulling the cord causes the ball to bind and stop during its descent. Curved hollow tubes, imbedded in various kinds of fruit such as oranges and apples, adapt this method to other objects besides balls.

Quite common to all magicians are the tricks where a desired card is located by spelling down to it, removing a card for each letter. Other versions have a number called and find the card by removing those above it to the desired number, counting them one by one. In both cases the selected card is secretly placed at the desired number, through stratagem or sleight, prior to the spelling or counting. Or the card is brought to the desired location from a known place, usually at the top or bottom of the deck, by stratagem or sleight. In some versions of the spelling trick the card is always placed at the same location and the spelling of the card is changed to make the last letter of the last word come out so as to locate the desired card. Whether tricks in this category actually belong to mental control or to identification is debatable. There are elements of both basic effects present.

The sand trick, the one in which several colored sands are mixed in water and subsequently withdrawn individually, unquestionably belongs to the control division. Here a waxed lump of each color is hidden within the handful of sand as each is poured into the bowl. The mixed loose sands cause the water to become muddy and conceal the lumps. As the desired color is needed the performer finds the proper lump and brings it forth. The lump is crushed in the fist and is poured out as loose sand of the proper color.

Using this identical plot, almost the same effect may be accomplished with liquids. Take the cocktail trick for instance. It could be changed so that in the beginning a number of different liquors are mixed together. Then the performer pours out the specific one desired as it is called. This could be done in several ways. Probably the most convenient would be to use the present method as applied to the conventional cocktail routine. Simply prepare the glasses with the proper concentrated essences. As a liquor is desired, select the glass that corresponds.

In one method of doing the liquid version of the sand trick the various liquids that are mixed may be actually neutral, being merely

unflavored but properly colored. These are placed, obviously each colored to suit the individual liquid, in bottles properly labelled for the performer's purposes.

Another way of handling the mixed liquids is to design a special cocktail shaker which would retain the liquids poured into it but which would also release neutral liquids from a secret supply when the mixed liquid is apparently poured out. The changing cannister adapted to a cocktail shaker, as has been used for the cocktail trick, is one possible device.

Of course, liquors do not have to be used. Non-alcoholic flavors would supply a similar effect. The performer mixes such flavors as strawberry, raspberry, lemon, pineapple and vanilla. Then he pours out the desired flavor as required.

The sand trick may also be adapted to colored confetti, with the performer bringing forth a handful of the desired color from a variegated mixture. Almost the exact method, except for the water, as that used for the sand trick, is possible.

There is still the class of control effect which includes the various types of puppets. Laurie Ireland's *Otto, the Duck* is an outstanding case. This wooden caricature, controlled by the fingers, selects a desired card by taking it from a deck placed in a little box in front of it. The animation feature and the control are both operated by the performer. In the case of the selection of the card, there is only one card the duck can pick up. This card is the top one. Of course, other actions of the duck are under direct control.

Orrin brought out the first of these inanimate trained pets with *Ridiculous Ruppert*, a figure of a dog which wags his tail and bobs his head to answer questions. The method of operating it, like the duck, is that it is controlled by the fingers of the hand holding the tray or board upon which it is mounted. There are many other birds and animals, and even insects, which could be similarly used.

Automatons are not at all new ideas. They predate both the duck and the dog by many centuries. Usually they were much larger and permitted a secret place of concealment for the human operator. These included figures which played chess, played musical instruments, wrote messages and performed many other operations requiring human reasoning.

CHAPTER TWENTY-ONE

One of the most important of the effect classifications is that of identification. Primarily this division has to do with the discovery of an identity—discovering the identity of a selected card, of an object, of the specfic color of an object, of the specific person who performed an action, of a hiding place and other similar selections of specific objectives. This means that the performer, usually through some implied special power, selects the identical object previously selected by a spectator or a group of spectators. The selection, of course, need not be limited to inanimate objects. Neither is it necessarily limited to material things at all. Abstractions such as words or moods or ideas may be positively identified as well.

Unquestionably the greatest mass of tricks which belong in this category are those in which a previously selected card is discovered. But to limit this effect classification to card tricks alone would be narrowing the field too much.

And how are these discoveries made possible? By some method of marking the object individually. By some type of key which locates the subject desired. By mathematical formula or other arrangement. By some form of spying. Through the assistance of confederates. By forcing the selection of a particular object. Or by the performer's delaying of his commitment until the spectator's choice has been made known, after which the performer arranges his choice to correspond.

The matter of marking, alone, is a considerable field. The mark may be of any type so long as it is detectable through one of the five senses. It may be seen, heard, felt, tasted or smelled.

For instance: Cards may be marked so that each is separately identifiable from the back. Or they may be marked so that the identity may be discovered by the pattern at the edges. Or they may be nicked or crimped. Marks may be placed on the back which are not visible to the naked eye at all. Some cards are marked with luminous paint which can be seen only through a dark eye shade. Other cards are marked by rough spots which may be felt. Light smears of color, technically called daub, are used for identifying particular cards or for revealing the identity of each individual card. Variations in the

finish of cards, whether ivory, air cushion or linen, also supply means of identification. The shape of the object is a detectable mark, such as strippers or cards with special rounded corners.

The mark field is almost limitless. For example, the use of a diagonal thumb scratch or pencil mark along the edge of a deck will immediately reveal which card has been disturbed from the order when the mark was made. Even the card which is printed on light stock and which becomes transparent when held to the light is a marked card.

So also are cards which are thick or thin or weighted as to balance. A bit of salt or a particle of rubber, placed upon a selected card and upon which the other half of the deck is put, will serve as markers.

But is must not be imagined that the use of marks is confined to the card field alone. A spectator is asked to place a coin in one hand and hold it above his head while the performer is out of the room. When he returns the performer is able to select the hand holding the coin because it is whiter than the other. In another case, in the identical trick, the mark is psychological. The spectator will incline his head or otherwise subconsciously indicate the hand holding the coin. Or if he doesn't some sympathetic spectator will.

Sometimes this mark is indirect. When the magician fans a deck of cards and holds it before a spectator's eyes for a mental selection, he has a very good chance of identifying the card ultimately. He fans the cards in such a manner that when they are held up for selection the fan is just below the line of sight from the performer's eyes to the spectator's. The cards are held but a couple of feet from the spectator and he is given only a few seconds to make his selection, perhaps five seconds. As he fans the cards the performer notes the wider breaks in the fan. He watches for the look of momentary concentration in the spectator's eyes as the selection is made mentally. At the same time, in closing the fan the performer makes a break at the widest break in the general vicinity of where the spectator's concentration seemed to occur. Usually the card above this break is the mentally selected card.

But if the performer fails he still has the stratagem of delaying his commitment until the spectator's choice has been made known. Suppose he selects the card above the break and places it in his pocket.

Now he asks the name of the card. The card he selected proves to be wrong. Perhaps the performer located two or three cards on either side of the break, in which event he knows where it is. If even these are wrong, the magician can say that there must be some mistake. He thumbs through the deck, locates the called card and brings it to the top. Meanwhile he is explaining that the reason he thinks there is some mistake is that the called card is not in the deck. The called card is palmed off and in the act of apparently taking the card from the pocket—the card previously placed there—he substitutes the one just palmed off.

The look of concentration in the spectator's eyes is a mark, even though of momentary duration.

A number of colored tags is given to a spectator to make a selection. The desired tag is handed to the performer behind his back. The performer is able to identify the specific color because the little pasteboard reinforcing eye, pasted about the hole in the tag, has been separated from the tag. This separation is made on a different side of the hole to correspond to each color. If the performer is able to insert his fingernail from the top, the color is red. If on the right side, the color is blue. If on the bottom, the color is yellow. If on the left side, the color is green. And if the eye is tight all around, the color is white. Location of the mark supplies the identification.

When colored crayons are used in the same manner the performer resorts to spying. He scrapes off a bit of the crayon onto his fingernail, then changes hands with the crayon.

Another type of identification involves the use of several colored sticks in a metal case. The sticks are tapered at one end so they will only go into the case in one way. Two methods are used. In one, the selection is a matter of balance—the red, white and blue all balance in different directions. In the other a small magnetic compass is used. The location of the deflection of the compass, deflected by a bit of metal hidden within the stick at a different location for each color, betrays the color.

The magnetic deflection principle, with the compass hidden in a little "telescope" through which the performer "looks," or concealed within the hand, betrays the order in which a number of numbered blocks is arranged within the box.

Holes drilled into various colored or numbered objects permit

identifying without seeing by the depth to which a pin or other similar object may be inserted.

The use of a key is an old device in magic. This key may be almost anything. In cards, it may be a known card placed above or below or at a known mathematical relationship from the selected card. Or it may be a thick or thin card. Or narrow or wide, or long or short. Or it may vary in dimension or shape in any number of ways. The key may be a card bearing any type of mark. Some key cards even have clips or little pieces of wood attached to them. One type of key is a pair of cards hinged together. The selected card is placed between them.

If the selected card, even though its identity is not known, is held in a definite relationship to such a key card, or to a key location, the matter of identifying it individually presents no difficulty. In many cases the exact identity is unknown until it is discovered and turned over. In other cases the card is glimpsed, or even deliberately looked at under the guise of going through the deck for some other purpose.

When a card is removed from a definite order in a predetermined arrangement, its identification is comparatively easy. This arrangement may be by means of a formula such as the Si Stebbins or "eight kings," or it may be in an apparently haphazard, but previously memorized, order. The arrangement may be mathematical, as in many of the mathematical card tricks. Or the arrangement may be a temporary and extemporaneous one, as with the diagonal scratch along the edge of the deck, as mentioned before.

Mathematical arrangement is just a short step from identification through mathematical formula. The old *Twenty-seven Card* trick utilized mathematical formula. Twenty-seven cards are laid out in three rows. The spectator mentally selects a card and indicates which row it is in. This is repeated three times, at the end of which the performer reveals the selected card. The formula always brings the mentally selected card to the same location, if the rows are picked up in the proper order. An improvement of this trick made it possible to produce the card at any number. This is possible by varying the order in which the rows are picked up.

The ancient latin card trick which made use of the formula—mutus, cocis, dedit, nomen, and its substitutes—is also an arrange-

ment method of determining identities. In this case the cards are laid out in ten pairs. Without mixing the cards, one pair having been looked at, the cards are laid down on the table apparently indiscriminately. Actually the cards are laid down to the formula, each pair of cards being placed to correspond with each pair of letters in the formula. When the spectator indicates the rows his cards appear in, the performer picks up the cards at the pair of letters common to the row or rows. These must be the spectator's cards.

Another formula method is that in which a selection is made from a group of numbers, names and the like. Then the spectator selects from another group of cards those upon which appear the selected number or name, concealing the other cards. By means of a formula the spectator can identify the spectator's choice from the cards in his possession.

But such formula tricks are limitless. These include identifications of numbers selected on watches, cards arranged in variations of the watch formula and even colored panels.

Marks need not necessarily be limited to the specific object used. They may also appear on an accessory used with the trick. One method of discovering which of three cards placed on a tray has been looked at is made possible by hairs built into the edge of the tray. When the cards are placed on the tray they are slipped beneath the hairs. But when the spectator replaces the one he looks at the card goes on top of the hair. Thus, the selected card is plainly marked.

Hairs are used for marks in an identification trick where three small pyramids are concealed beneath as many small covers. One pyramid has no bristles. Another of a different color has one bristle sticking from its lower edge. And a third of a different color has two hairs. The covers are big enough to conceal the pyramids but not sufficiently large to cover the bristles which protrude beneath the edge. In this way the performer can tell which color is under each cover.

Another trick uses small metal discs, each of which is of a different color. One of these is placed in a small brass case the cover of which screws on. The performer can identify the color inside because each of the discs is of different thickness and the screw cover, stopped by the disc after it has been screwed up so far, indicates which disc is inside by means of a mark. Similar to this is a box with

three compartments, marked "one—two—three." A rod is placed in one of the compartments and the cover is closed. But the bottom of the box is on a fulcrum. When the rod is placed in a compartment it presses the bottom down. A screw on the outside indicates which compartment has the bottom depressed.

Somewhat similar is a ballot box into which one of three colored balls is placed. The color is identified through the handle of the box. The balls being different in size, the distance the handle may be pushed in indicates which ball is within.

A small clock dial, built into a small case, indicates the hour by means of a small hand. This hand is set and the box is closed. A screw head on the outside of the box, which is fastened to the spindle of the hand, indicates the setting.

Which of two lead pencils is wrapped in a piece of paper is indicated by shaking the package. One of the pencils has a concealed rattler. Like a colored stick trick mentioned before, which of three mummies is placed in a small casket, is indicated by the balance of the casket.

A bit of wax smeared on the face of a card which is placed upon a selected card, or smeared on the back of a card upon which the selected card is placed, will cause the selected card to adhere. Identification is simple because it is merely a matter of finding the two cards stuck together.

Somewhat similar in basic principle to the ballot box trick mentioned above is a trick performed with marbles. Here the selected marble is given to the performer behind his back. The magician identifies it by means of a small panel of metal, bakelite, cardboard or some similar material. This panel has a hole. One marble will fall through easily. Another will just fit the hole. And another is much too large.

Tests in which the performer selects a particular name, such as a living or dead test, are numerous. Often these are made possible through subtle marking methods. Frequently the performer will give the spectator who is to write the dead name a piece of paper he can identify unmistakably. This identification may take many forms but one of the most common is to distinguish the individual sheet by the way the edges are torn. In other tests of the same

character, all of the spectators get soft black pencils except the one who is to write the dead name. The latter is given a hard pencil.

Luminous paint has been used for identification. In one trick a coin is placed on the back of a mirror, or on a card, while the spectator concentrates upon its domination. When the performer is given the mirror he takes it to a dark place. The full-sized outline of the coin is visible as a shadow upon the glowing card.

A daub of luminous paint is placed on each page of a book. When the spectator opens a book at a page of his selection, the luminous paint will store up luminescent energy while the spectator "concentrates." The magician merely selects the page whose luminous paint spot glows.

There are so many ways of marking a card, and a key card is really a marked card, that to attempt to list them all would be an impossibility. Previously I mentioned that a marked card is a card which may be individually identified by any of the five senses. We have discussed at some length cards that are detectable by sight. A few methods of marking for detection by feeling have been mentioned—particularly those with roughened surfaces. But extra smooth surfaces are also distinguishable by feeling, distinguishable because of their smoothness or because they slide more freely than the normal ones. Many performers mark cards by embossing them with the fingernails. A slight pressure with the point of the nail on the front of the card will raise a distinguishable bump on the back.

I mentioned above that a key card was really a marked card. If its identity is known, whether by the face or through some special mark, it comes within this category. Some key cards have embossed marks on the back. One type is embossed by pressing it upon a half dollar. Another has a part of the back design in double thickness. Still another has one or more corners broken, or even torn off.

Locations or places, are also keys. Such places may be at the bottom or top of the deck, or at a place marked by a jog or a break. Control is the method of keeping the selected card at known places. While the performer may not know the identity of the controlled card, he does know that it is the selected card.

The identity of a selected card may be discovered by bringing it to the top or bottom and by managing a surreptitious glimpse of

its identity. There are many sleight-of-hand moves for accomplishing this. But the identity may be seen in a mirror also. This may be an ordinary mirror located at a strategic spot. Or it may be a thin sheet of metal foil glued to the back of a playing card, behind which the chosen card is placed. The chosen card need not be placed immediately behind this mirror. All that is necessary is that the unknown card be placed somewhere in the deck so that its identity may be flashed in the mirror during the handling.

The mirror may also be one of those reducing mirrors in miniature, palmed in the hand. Or the identity of the card may be flashed in the highly polished blade of a knife which is plunged into the edge of a deck and used to lever up a card which the spectator is asked to remember. Very tiny mirrors, called shiners, are stuck to the palm of the hand holding the deck. Other mirrors are built into partly opened match boxes, and others are created by flattening and polishing a spot on a finger ring.

A small celluloid box, built to contain a die, makes it possible to discover which side of the die is up. While not completely transparent, the cover permits the spots to show through when the die is held so it is against the top.

Some boxes into which are placed colored blocks or discs have sliding panels which permit of a secret view of the arrangement. Another box, made to hold a pack of cards, has a corner which pushes to one side, exposing the index of the bottom card.

It seems hardly necessary to go into detail on methods of forcing a spectator's choice. In connection with cards, the conventional combination of controlling a known card, spreading the deck and timing the offering so that the known card seems to fall into position for the spectator's selection, is still the best method, although it is not certain even in the most skillful hands. There are many varieties of mechanical forcing packs. And there are also many varieties of manipulative expedients such as the riffle break combined with slipping the known top card to the top of the lower section.

One type of dice force is in the use of a box which allows the dice to rattle around but which does not allow them to turn. This box is reversible. By noting the totals of the dice in their original positions and by reversing the box in the act of shaking it the ultimate total may be calculated. The fact that the spots on any

two opposite sides of a dice always total seven is the clue. Simply multiply the number of dice by seven and deduct the number of spots first noted.

But forcing a predetermined choice may be accomplished also by the use of the various changing devices such as the changing bag and basket and the adaptation of similar principles to more common objects.

Another frequently used device is to exchange a selected card for a known one. This exchange may be made by sleight-of-hand or mechanically. Of the mechanical methods the use of the double envelope or of the reversed tray are both well known. Many of the methods discussed under the transformation section are usable here.

An identity may be discovered by elimination. As an example, when a fan of six or seven cards is presented for mental selection the possible cards are separated to different parts of the deck and their exact locations are noted. Then, by fanning a section containing one of the cards and asking the spectator if he sees his card, ultimately, as all sections are shown, the specific card must be discovered. This is because the noted cards are the only ones from which the spectator could make his original selection. So the noted card in the section in which the specator sees his card is the desired one.

There are many mathematical arrangements by means of which all but the selected one are eliminated.

Cards aren't the only types of keys. In an old mind reading trick I used to do as a youngster my brother and I used a key code. Someone would select a name, a thing, an idea or any other thought that could be conveyed in a single word. Then, when I returned to the room my brother would begin asking me, "Is it a book? A table? A man? Father?" and so on. Finally, I would stop him and tell him which of the things he repeated was the one selected. The method was simply a key. The word before the one selected was always a four-legged animal. Then we worked up a routine in which it would be the four-legged animal the first time, something made of wood the second time and some type of picture the third time.

People can be used as keys. There is a fairly well-known mind reading trick involving the use of the four aces that explains the principle. As Mrs. Fitzkee and I arrived at a party, we used to memorize the first four people with whom we talked. In the order these people were encountered they stood for diamonds, clubs, hearts and spades. Later in the evening I'd spread the four aces out upon a table and ask someone to select one of them audibly. Then I'd ask the person corresponding to the particular suit selected to go to Mrs. Fitzkee, who perhaps would be in some other part of the house not even aware that a trick was in progress. Upon being asked, Mrs. Fitzkee would tell the person sent that an ace had been selected and that it was the ace of—naming the suit corresponding to the person sent.

This has been used, of course, for years in connection with the telephone trick. A person would be given a telephone number and would be told to ask for Mr. ————, the named given being the key to the card selected.

Even a psychological subconscious movement is a key. This is the basis for the picking out of a particular person by contact mind reading or, as it was formerly called, muscle reading.

There is a wide field for the application of key methods in identification effects. Even this considerable area is extended when the stratagem is employed indirectly. An excellent illustration of the subtle use of a key is in the telephone card trick devised by Audley Walsh and Al Baker. Here a person is called on the telephone. He is asked to get a deck of cards and shuffle it thoroughly. Afterwards he is to cut the deck and note the bottom card. After he has noted the bottom card he is asked to transfer as many cards from the top of the pack to the bottom of the pack as there are spots on the noted card. Of course, in the case of a face card he is told to transfer eleven, twelve or thirteen for the jack, queen and king, respectively. Then he is asked to turn the pack over and name the cards in their order, starting with the face. After he has named several the magician tells him the card he originally noted.

The key is indirect. A number of cards corresponding to the spots on the card are transferred to the bottom. As the cards are read back, the magician writes them down in order, ignoring the first. When the number of spots on the card corresponds to the

number in the order in which they are read, the card corresponding to the number is the selected card.

Indirect and subtle methods of marking are effective too. Consider the extremely clever method of marking devised by Dai Vernon. A bit of lipstick or eye shadow, depending upon whether the deck used has a red or blue back, is daubed on the flap of a card case containing a deck. The magician hands the case to the spectator and asks him to take out the deck. As he starts to do this, the performer interrupts him and tells him to use his own deck. Thus the spectator's finger or thumb is smeared with color which will be transferred to any card he takes.

I have said very little in this section about the use of confederates. This is because it is possible for the confederate to communicate with the performer directly, if there is time to spare. Or because all that is necessary is to arrange some key or code or other method of secret communication which will convey the desired information.

As an example of a simple code to convey the identity of a card: The right hand conveys the value. Divide the front of the body into an imaginary clock. Wherever the fist is, corresponding to the hour, that is the value of the card. No indication by the right hand will mean a king. If the left hand is empty, the card is red. If it is holding something the card is black. A crossed knee means a heart-shaped suit. Thus, with something in the left hand and the knees crossed, the card is a spade. With the knees uncrossed, it is a club, that being the only other black suit. If the left hand is empty and the knee is crossed, the card is a heart. With the legs uncrossed, the suit is diamonds.

CHAPTER TWENTY-TWO

The thought reading effect, or mind reading as it is popularly known, is that in which the performer perceives the thought of someone else, apparently through unnatural means. Very definitely the thought moves but in one direction only in this division. It moves from the spectator to the performer.

Under this classification there must be no confusion with thought transference. In other words, the thought seems to be taken from the subject, not projected to the mind reader by the subject. There is no effort on the part of the spectator to assist the performer except that he concentrates on the particular idea the performer seems to be divining.

We are not concerned here with methods which might in any way be confused with the so-called genuine mind reading, which has been tried experimentally without conclusive result. Indeed, in discussing the methods of the magician, nothing except the methods of the trickster is considered here at all. And that does not mean that I believe there to be such a thing as genuine thought reading or similar intuitive preceptions. And neither do I disbelieve the possibilities. Here, they are simply ignored as being without the scope of this work.

Where the thought is recorded in writing it is obvious that the mind reader must contrive a method of reading the original message or a copy of it.

Usually these messages are sealed in envelopes. Under this condition, if the actual message is read, there are not many alternatives. Of course, the oldest method of all is available. The performer either contrives to discover the contents of one message or invents a phony message of his own. Picking up an entirely unknown message, the mind reader apparently divines the contents. Then he opens the envelope, apparently to verify his perceptions but really, since his reading is not connected with the actual message held, he opens the message to read what it really contains. He gives the impression that the message confirms his impression of it and discards it. He is now armed with the actual contents of one of the

sealed messages. He picks up another message and "reads" the information secretly obtained in the first envelope. Again he verifies, obtaining the contents of still another envelope. And so he proceeds, actually dealing with messages one ahead of the one he is holding.

There are several methods by which one message may be extracted from its envelope. In one case the bottom of a coin envelope is cut open. The performer insures that the spectator places his message, which is written on a card, face down as he slides it in the envelope. This is so as to control which side of the card contains the message. Slipping his thumb inside the slit end, the slit envelope being on top of the stack of collected messages, the performer apparently picks up the top envelope. Really he slips the message from the envelope, or, more properly explaining it, he takes the envelope off of the card and places it on the back of the stack. Then he takes another envelope and holds it to his brow. With his eyes thus covered from view he deliberately reads the card exposed on top of the stack. Then he puts the envelope back on the stack, its end protruding from the edge about half way, and cuts off the end of the envelope. This message is really sliced beneath the card on the top of the packet. With the envelope open, the performer extracts the card from it and slices it beneath the message just read. The performer actually reads aloud the text of the message he has already answered, afterwards taking it and the envelope just opened from the stack and putting them aside. He is now in position to repeat the operation.

Another way of opening the first message is to put a coat of wax on the envelope upon the area where the moistened flap is to be pressed down. While the envelope will stay sealed, the flap may be detached without difficulty. Then the card is slipped from the envelope and a procedure similar to that discussed before is followed.

Another way of reading a message sealed in an envelope is to render the envelope temporarily transparent. This may be done by the use of chemicals or through the application of a relatively strong light from behind.

Carbon tetrachloride, benzine, alcohol, cologne spirits and a number of highly volatile liquids which will evaporate quickly without leaving a stain are all suitable for rendering envelopes temporarily transparent. Usually a quantity of the liquid is applied to a felt,

cotton, sponge rubber or other pad. Sometimes the pad is built into a stack of envelopes. Other pads are contained in a flesh colored feke which is palmed and brushed across the desired envelope. Thumb tips have been so used. Still other pads are built into stands of various types or in table tops. Some pencils are equipped with sponge rubber "erasers" which have been impregnated with the liquid. The performer seems to write something on the envelope and then he apparently erases it. During the action the envelope becomes transparent temporarily.

Flashlight units have been built into many unsuspicious looking accessories such as stacks of envelopes, books, stands, trays and the like. All that is necessary to do is to lay the message upon the accessory right side up and turn on the light. This method requires the use of cards and envelopes which are not too opaque.

Single messages may be extracted from envelopes which have a horizontal slit about halfway up the back. The slit should be wide enough to permit the card to slip through easily. As the card is being inserted in the envelope, it is inserted secretly through the slit. After the flap is sealed it may be extracted easily.

Written messages, whether sealed or merely folded, may be read easily if they are secretly exchanged for duplicates. Usually in this case the performer's assistant reads the messages and conveys the information to the performer secretly. There are several devices for supplying the performer this information. These take the form of notes which have been copied in very small script. One device is a small roller reel which may be held concealed in the hand or which may be built into a velvet cloth upon which the performer holds a crystal. Or the reel may be built into the stand holding the crystal. In fact, the reel may be built into any convenient accessory which may be brought out to the performer after the assistant has copied the messages.

Of course, if the notes are held in the performer's hand, the device must be small. It must either be smuggled into the performer's hand, or placed where he can secure it unsuspiciously. Many times such notes are copied boldly on extra cards and added to the stack of envelopes he is holding. Or they may be written in pencil on the surface of a slate with which the performer works. There are so many ways of communicating with the performer, even to the

use of telephone or short wave radio, that any attempt to list them would be impossible. But to reveal how simple these expedients may be, many performers have relied upon a blackboard strategically placed backstage where it can be seen. Here the assistant merely writes the message in chalk and the performer "steals the gravy" at his convenience.

Switching or exchanging duplicates for the real questions is almost a separate branch of this field in itself. Of course, the messages do not have to be exchanged, if only a few are used. A few may be stolen from the question box in the lobby, if such is used. Or the performer may steal a few messages as he collects them from the audience. Apparently he crams them into an envelope, several at a time, moistens the flap, seals the envelope and hands it to a spectator to hold. But he has copped several while so doing.

The performer may also make a sleight-of-hand switch in the audience. A single message may be exchanged for a duplicate by a simple one-hand change. The magician may exchange several written messages for a quantity of duplicates he has in his pocket. Or he may use a changing bag, a changing tray, a changing basket or any other device of the double compartment type suitable for the purpose. Even envelopes have been faked for such exchanges. One of the cleverest of the exchanges, devised by Dr. Ervin, is in using a thumb tip with a duplicate packet or pellet inside. The performer inserts his thumb in an envelope to open it. But he leaves the thumb tip behind, raking the duplicate pellet out of the tip and allowing it to fall into the envelope. When the message is taken, folded sufficiently small to go into the thumb tip, it is dropped into the tip. Then the thumb tip, containing the message, is stolen from the envelope, on the thumb.

An ink bottle, so made that an inner lining is removable as part of the cork, and with a hole through to the bottom which permits the real message to fall into the hand, is another exchanging accessory. So is a mirror bowl, or glass.

Questions may be read in front of the audience. One method is to throw a sheet over the mind reader. Here the mind reader deliberately opens a quantity of stolen questions and reads them. A stolen message may be opened in the pocket and brought out behind a note pad upon which the performer apparently makes notes. He

reads the message, seeming to write something, after which he scratches it out and tears the sheet from the pad, crumpling it up. This disposes of the note.

Another method is to have the note written in the center of a small sheet. The spectator is asked to fold it once in each direction. Then the performer takes the note and tears it up, dropping the pieces in the fireplace or in an ash tray. The pieces are burned. But the performer has torn the note in such a manner that the center section is intact. This contains the message. This center section is retained when the other pieces are dropped. Then it is opened in the pocket and brought out behind the pad, as explained before. Or it may be opened and palmed. It is read as the hand is held to the forehead. This piece may be unfolded behind the back instead of in the pocket, if desired.

There is one direct method of discovering a word or a number written on a slate that is quite deceptive. The magician holds the slate behind his back while the spectator writes upon it. The magician discovers what is written because he can feel the directions of the spectator's strokes. Usually words are printed. This method requires a bit of practice.

Many thought reading routines permit the message to be retained by the spectator. I have already mentioned one method where only a few messages are stolen in handling them.

But there are clip boards, or filing boards, made which permit a carbon copy of the message to be obtained. The surface of these boards is thin. Below this surface is a piece of sensitive carbon paper and another white sheet upon which the message copy is received. Many of these clip boards are so constructed that the carbon copy may be read in front of the audience.

Just a step removed from the clip board is a table whose top is similarly fashioned for the securing of a carbon copy. Usually the copy may be obtained through a drawer.

Carbon copies are obtainable, too, through the use of double envelopes, the envelope being given to the spectator to use as a writing pad. Writing pads of the note variety have been faked with a thin piece of carbon paper placed between two sheets which have been cemented together. Or with a piece of carbon paper cemented to the third or fourth page down.

Cases containing a deck of cards have been similarly faked. The back is cut out of the regular case and one of the cards is split. A thin piece of carbon paper is pasted beneath this thin card back. The thin card back is cemented to the case, covering the removed section. A thin piece of white paper is pasted to the back of the top card in the deck. Here the spectator uses the card case as a pad when he writes his thought. Almost the same thing has been done with a playing card. One card of normal thickness contains the carbon paper and the thin sheet to receive the impression. Usually a court card is used and a little door is cut around three sides. This may be sprung open secretly to obtain the message.

One prominent mind reader used the note book method mentioned above, where the impression is taken on the second or third sheet. But she did not use carbon paper. She coated the under side of the sheet immediately above the sheet to receive the copy with a coat of paraffine or similar wax. Thus the copy was invisible until some dark colored powder was dusted upon the wax outlines transferred.

There is another way of getting the wax impression. Several cards of hard fibreboard, of proper size, are coated on one side with spermaceti or other hard wax. Two or three sheets of thin paper are clipped to these boards, using ordinary wire paper clips. The spectators are given hard pencils with which to write their thoughts. This causes a waxed transfer to be made on the back of the bottom sheet. The bottom sheet is removed, dusted with graphite, lampblack or other similar dark powder and the message is read in a mirror, the transfer copy being in reverse.

A spectator's thought, directing the performer to make certain actions, may be read directly, if the performer is in actual physical contact with the spectator. This is possible through contact mind reading methods, through which the spectator subconsciously and entirely unknown to himself physically directs the performer's course. A full explanation of this method and its application is in the writer's *CONTACT MIND READING.*

Even the spectator's confidentially spoken thought may be picked up by the mind reader through the use of a microphone hidden in his assistant's clothing. Since the thought is expressed to the assistant and since the impression is given that the assistant projects this

thought to the performer, this method more properly belongs under the thought transference section.

Messages may be read in the dark through the use of a megaphone equipped with a flashlight. The message is laid face up on the rug or carpet and the megaphone is placed mouth down around it. By applying the eye tightly to the mouth of the megaphone and pressing the cone down tightly, meanwhile turning on the flashlight, the message may be read in the dark. Similarly, a message may be read in the dark if a light-proof cloak or blanket is thrown over the performer, after which the magician reads the message with the assistance of a flashlight. A well-charged card which has been painted with luminous paint will give sufficient illumination to read a message.

Where numbers or drawings are used the performer may use a mirror to obtain the desired information. As discussed before, this is possible through the use of judiciously placed mirrors. Or expedients similar to the palmed diminishing mirror; the extra thin mirror glued to the back of an envelope, a card, a card case or even a slate or some other natural accessory, will supply the necessary information.

Many effects of apparent thought reading are possible through the use of a confederate who may signal the information through some type of code. Or a confederate may even use a nail or thumb writer, secretly writing the desired information on a newspaper, a magazine, the bottom of a note book or any other accessory from which the performer may get the information in the course of his trick.

Much difficulty is eliminated if the spectator may be induced to concentrate upon a thought previously selected by the performer. Naturally, this cannot be done directly. It is necessary for the magician's choice to be forced upon the spectator in some manner. A judiciously instructed confederate would be of material help, a confederate who might influence the choice.

A confederate often poses as a spectator and confesses to any "thought" the performer might attribute to him.

But the ordinary magician seldom employs confederates. This makes forcing the only other alternative.

One way of accomplishing this is to use the well-known "conjurer's choice," wherein all other choices are eliminated. Here the magician interprets the spectator's indications to suit his own fell purpose, with the result that all other choices are finally discarded except the one the magician desires.

If several thoughts are written on various cards and sealed in envelopes, the magician may have one of these "chosen" for the spectator's concentration. Here the conventional card force is adapted to spread envelopes.

Of course, the several written thoughts may be collected in a changing bag, basket, tray or similar apparatus. The final selection, then, would come from a group of notes all of which are the same. Many of the forces used in other branches of magic may be utilized here. Many of the card forces, particularly, are adaptable to questions, messages or audience suggestions which have been sealed in small envelopes. To those who are interested in exploring forcing methods *202 METHODS OF FORCING* by Annemann is indispensible.

In the final analysis, then, the thought reading effect is confined generally to the following method principles: (1) Stratagems to read the actual message, such as the "one ahead;" (2) rendering a covering envelope temporarily transparent, by liquid or light; (3) transferred impressions, supplying a copy of the thought; (4) glimpsing the thought record through reflection; (5) exchanging the original record of a thought for a duplicate, then deliberately opening the original and reading it; (6) by stealing the message under the guise of destroying it; (7) by hearing the spoken thought through a microphone; (8) by obtaining the information through a confederate; (9) by forcing the spectator to select the magician's choice; (10) by feeling the motion when the spectator is writing; and (11) through other secret access to the written thought.

CHAPTER TWENTY-THREE

The thought transference effect is that in which the mental activity of one person is apparently projected to another. It is essential that there be two operators. One is the transmitter and the other is the receiver.

Most of the effects of this nature are made possible through some type of code signalling. It is essential, of course, that the system of signalling is quite subtle and not likely to be recognized as such. Usually the code is one that may be heard by the receiver, although there are systems based on optical clues. Some performers have used systems of communication that may be felt.

The type of code is largely regulated by the general circumstances under which the performers expect to operate. Thus, in theatres where good acoustical conditions prevail, most of the codes are based on sound which may be heard by the receiver. Usually the sounds used are words or syllables which in themselves would seem quite natural. But actually the transmitter and the receiver communicate in a sort of verbal shorthand.

In addition, most experienced performers have memorized huge lists of classified ideas such as actions, places, numbers, objects, metals and the like. Many of these lists are subclassified as, for instance, jewelry. And under this subclassification may be makes of watches, kinds of jewels, kinds of metal, types of decoration and so on.

Also, in connection with these lists are memorized routines of successive actions or ideas into which the transmitter may launch at a given signal. Thus, with the routine cued the receiver knows exactly what will be done in rotation. One example of this type of application is shown when the transmitter may stop taking things offered by the spectator but instead steps along, touching various articles rapidly and asking his receiver what they are. The receiver merely repeats in rotation a series of articles previously memorized by both performers.

One very clever variation of the spoken code is that in which the transmitter never asks the receiver a question directly. He asks the spectators themselves to ask the receiver. But the code system is

used anyway. The receiver gets his cues from the words spoken by the assistant *to the spectators.*

Many performers have used microphones concealed upon the person of the transmitter. The receiver's information comes from the conversation between the transmitter and the spectator. This may be transmitted by telephone or radio.

One code was entirely silent to all appearances, yet it was based on audible signalling. Both performers could mentally count in sychronized rhythm. The clues, giving the beginnings and ends of certain number periods, thus conveying the necessary information, were taps and scratches on a blackboard or slate which the transmitter was using.

But many codes are entirely silent. In this case the clues may be conveyed by movements of the hands, the position of the hands in relation to the body, the posture of the body, the number of fingers extended and how shown, the movement of the eyes and in many other ways.

Particularly in more intimate performances some codes are based on the positions of several articles placed on the top of a table or at some other agreed place.

Codes have been arranged which have depended entirely upon signals which could be felt, such as an invisible thread connection which would convey secret tugs. Or in the use of a rubber bulb arrangement similar to the familiar heart palpitators or plate lifters. There is a great variety of ways in which signals may be received through the sense of feeling.

In specialized types of acts the memorized lists are greatly reduced in numbers. This is true where the act is limited to the receiver playing musical selections mentally selected by the spectators and told to the transmitter. This is also true where the selection is limited to the naming of cards, or of dates, or anything similar where there is only one classification. All the transmitter has to do is to signal the key for the list to use and the number of the specific choice on that list.

Some types of tricks require only the use of a key signal. This is in the type of trick where the transmitter gives a list of objects, among which is that chosen mentally, and the receiver must select the spectator's particular choice. As mentioned in another section,

the use of a certain class of object in definite relation to the selection keys the desired one.

But these keys need not be spoken. Any type of noise may be used so long as the receiver will recognize it as the key. Even an action or a position may be utilized as the key. Or a particular succession of words or actions or classification or postures, previously agreed upon, may be utilized.

As in the memorized routine mentioned above, the transmitter may resort to forcing. Where he entered upon the succession of objects, disregarding the spectators' wishes, the transmitter really forced his choice.

But conventional forcing methods may be utilized, as well. A forced card, agreed upon with the receiver in advance, will give the impression that the transmitter has projected the thought to the receiver.

Forcing may be accomplished by timing, so that the spectator believes he obtains a free choice but actually he has taken the transmitter's choice. Forcing may be accomplished by interpretation to suit the transmitter's desires, as when the spectator is asked to point to two packets of cards but is not told whether the packets will be used or discarded until after the performer knows which packets have been selected.

Forcing may be accomplished when the spectator is apparently given a free choice of several alternatives, but actually all of the alternatives are the same. This is demonstrated in the use of forcing packs where all cards are alike, in the use of change bags, change trays and other double compartment devices.

Forcing may be accomplished by exchanging the spectator's choice for the magician's choice through sleight or mechanical means.

Forcing may be influenced by psychological suggestion, as in arrangement, choice of numbers, choice of colors or other.

The appearance of thought projection may be obtained through the use of a confederate who influences the spectators' choice, deliberately selects a previously agreed upon choice, secretly conveys the desired information to the receiver, or who otherwise assists.

In some tricks the spectator's choice may be conveyed by the transmitter secretly writing the information, perhaps with a thumb or nail writer, on some unsuspicious accessory.

One of the most frequently used keys is in sending a key person, a key object, or even using a key name in inquiring as to the receiver's impression of the transmitted thought.

Another device frequently useful in this type of effect is for the receiver to commit himself, such as drawing a card without showing it, and then having the spectator's choice announced aloud. Immediately the announcement is made the receiver exchanges his first committment for the proper one. In this same category would be the use of a nail or thumb writer. The transmitter "concentrates" whereupon the receiver laboriously writes the projected thought upon a card. Actually nothing is written upon the card until the projected thought is made known. Then, with the thumb writer, the receiver secretly writes to correspond. This idea could be elaborated. The receiver retires to another room, or even be in another part of town. The transmitter projects his thought—in this case the transmitter may be a spectator. The receiver's impression is delivered to his assistant, written on a card and sealed in an envelope. Before the envelope is open, or before the receiver's impression is shown, the spectator-transmitter makes known his projected thought. At this the assistant goes to work secretly with the stylus, if carbon paper is used inside the envelope, or with the nail writer, if the card is taken from the envelope. Finally, the receiver's impression is shown as being identical with the spectator's projection.

The nearest thing to actual thought transmission is contact mind reading, or muscle reading, as mentioned in another section. The spectator acts as the transmitter. Usually he is in physical contact with the receiver, although some operators dispense with any contact. Subconsciously, through psychological impulses and movements, frequently quite subtle, but nevertheless unmistakable to the trained receiver, the spectator leads the receiver along the path of his desires. In case of contact, the impulses are physical pressures and movements. Where there is no contact the clues are through movements of the feet, inclinations of the body, the breathing, slight movements of the head and the eyes and other involuntary indications.

CHAPTER TWENTY-FOUR

A prediction effect is simply the correct foretelling of a subsequent event. There are not many fundamental ways in which this can be accomplished. Most certainly the average mortal simply cannot anticipate the future. But under certain circumstances he can seem to do so through natural magicians' methods.

He can seem to predict the future if he can find a way of influencing the spectator or the future happenings in such a manner that what subsequently takes place is actually the magician's desire. We call this forcing.

It will also seem that the future has been predicted if the performer gives the impression of having committed himself in advance but actually his "prediction" is made subsequent to the happening in question. In this case the actual prediction is delayed until after the event.

The third method is in the use of a confederate whose actions subsequent to the prediction have been prearranged.

That seems to be all.

Prominent among prediction tricks is the so-called *Sixteen Digit Slate,* also known as *The Dunninger Slate* or *The Al Baker Slate.* Four spectators write four rows of numbers of four digits each. A fifth spectator adds up the numbers and the predicted total is found to correspond to the correct total. This is a method made possible solely by forcing. The numbers given by the spectators are legitimate enough, but the slate provides a switch of these numbers to four different ones of the magician's choice. The total of the magician's numbers is known by him and is used for the prediction.

Any type of forcing deck, or even a sleight-of-hand force, supplies the means of accomplishing a prediction. The performer merely indicates in advance what he subsequently forces.

Lists of various events, or colors, or dates, or ideas may be made up of individual suggestions from the audience. These suggestions are each written upon a separate pellet and deposited in some type of device which will permit their being changed to a number of pellets each of which indicates the same thing—the magician's

choice. As mentioned before, almost any type of device which provides two separate compartments, either of which can be utilized at the will of the performer, makes possible such a force. Naturally changing bags, changing trays, changing baskets, mirror glasses, changing cannisters and other similarly arranged containers will accomplish this purpose.

But the idea of all of the possible "choices" being alike can be carried to unbelievable lengths. Consider the conventional forcing deck, the Svengali principle, the rough and smooth principle. Consider the same word appearing at the same location in a whole page of advertisements apparently different. Consider the book which has the same word at the same number on each page, as in T. Page Wright's *Supreme Test*. Or in *The Stanley Collins Book Test* wherein the same word appears at a number corresponding to the number of the title page preceding it.

These variations are but a mere smattering of the possibilities. Any of the methods of forcing cards may be adapted to other objects of approximately similar size and shape from numbers to photographs to labels. The all-alike idea may be adapted to the pages of books, magazines and even sheaves of currency. So also may be utilized the Svengali principle. There is also considerable variation possible in the types of objects to which the rough and smooth idea may be applied.

There are also many ways in which a free selection may be exchanged for one more suited to the magician's purposes.

A great many of the prediction tricks are based upon delaying the actual prediction until after the spectator has committed himself. It is necessary, however, that the performer *seems* to have committed himself in advance.

Such is the case with the prediction tricks employing the thumb or nail writer or the secret-of-the-swami type stylus. The performer apparently writes his prediction. If he is using the thumb stylus, this "prediction" is sealed in an envelope. But the inside of the envelope is prepared with a piece of carbon paper, corresponding in color to the pencil used, pasted to the inside in such a manner that when the stylus is used on the outside of the envelope a carbon copy will appear upon the card. But no prediction is actually written in advance. The performer merely pretends to write, leaving the card blank. After

the spectator has made a choice or performed the action and after the performer knows what it is, he writes it with the stylus.

The procedure is similar with the nail or thumb writer. Both of these devices are really specially built pencils which may be attached to the fingers. After the performer pretends to write he holds the blank card in view until he knows what should have been predicted, then he secretly writes it.

This is also possible to accomplish in another way. A prediction is written and held. But while the event or selection is being made known, the magician industriously writes another "prediction" in his pocket. This second prediction is exchanged for the one first used.

Just a step removed from this is the use of some type of filing device, such as a card index, which contains all possible choices. When the future event has transpired the magician selects the proper prediction from the file and substitutes it for the first pellet.

The magician may remove a card from a deck in advance. He may place it in his pocket and ask a spectator call any card in the deck. Note that the first card's identity is not made known. After the choice is made known the performer brings forth the proper card, selected from a pocket index. Or he may quickly find the correct card in the pack, palm it, plunge his hand into his pocket and bring it forth.

Al Baker invented a prediction effect in which the identity of a card to be selected in the future was written upon one of the cards in the deck. Then the spectator was asked for his choice. The performer informed the audience upon which card he had written the prediction. And upon withdrawing the card the prediction was confirmed. Actually, every possible card was provided for. The spectator's choice determined the identity of the card upon which the magician stated he had written the prediction.

The Brain Wave Deck supplies a prediction effect accomplished by means of the same basic method. The magician informs the spectator that one card has been reversed in the pack. When the spectator's choice has been made known, it is revealed to have been reversed in the deck. But again the performer did not commit himself in advance. Any card called for could be shown as being reversed in the deck.

Several more elaborate versions of the prediction effect have been put on the market. In one particularly a locked chest is put on display several days in advance of the preformance. The key to the chest is given to a prominent citizen. The chest itself is at all times under the jurisdiction of a disinterested person. Upon the night of the performance the chest's guardian brings it to the performer. The key is surrendered by its custodian. The performer unlocks the chest. Inside is a second chest. This is unlocked and inside is found a prediction, giving in detail the happenings of the day.

The secret is in the key to the second chest. This is equipped with a mechanism to shoot the "prediction" into the inner chest as it is being unlocked. Of course, the prediction is written from the newspaper headlines just before the performance.

This idea is capable of considerable variation. A blank message, properly sealed and sent several days in advance, may be supplied with the vital information during the performance, just before it is opened. A sealed envelope reposes in a sealed jar that has been on display for several days. When the envelope is opened, a complete prediction of the day's happenings is found written on a card inside. The actual card, containing the prediction, never was in the envelope. Instead it was placed upon the back of a stand against which the envelope is propped in full view. Or it is placed beneath the cover of a magazine upon which the envelope is laid. Or it is placed in a convenient location where the performer may palm it. The prediction card is slipped behind the unopened envelope as it is picked up or taken. The end of the envelope is torn off. The first and second fingers go inside the envelope but the thumb pulls the card from the back. Apparently it is taken from the envelope.

Many of the stratagems utilized for the nest of envelopes, the nest of boxes, coin in ball of wool variations and other similar tricks may be shaped to this effect of miraculous prediction.

In combinations where two or more simultaneous predictions are made, frequently the effect is made possible by combining two basic principles.

CHAPTER TWENTY-FIVE

All tricks of extra-sensory perception, as witnessed in the magician's repertory, are spectator delusions. No performer sees with his fingertips. A card is not identified by weight, or by feeling the spots, or by smelling it, or by tasting it. Neither can the average magician detect a card by listening to it in any way.

Some effects represent the magician as counting the cards in a rapid riffle. As magicians do it, this is never a feat of skill, although to the spectators the impression is given that it is. In this case, counting through an acute, trained sense of hearing is a skill. And this trick then belongs in a different classification. Old time theatre managers did possess such a skill. They could count tickets by riffling them rapidly.

Probably the most highly publicized trick in this category is that known as *Seeing With the Fingertips.* A sense is attributed to a portion of the body which that portion does not possess. This would be equivalent to tasting with the eyes, smelling with the ears, seeing with the lips. In this same category would be a trick in which some insensate object would seem to be possessed of a sense of feeling.

But this classification does not necessarily mean only a strange sense being attributed to some portion of the body. It also means giving the impression that an acknowledged sense is developed to a superlative degree. Such an impression is given when the magician apparently feels the weight of a card in order to count the spots. Or to discover how many cards are in a given pile. The performer who seems to see through a solid opaque object is demonstrating an effect in this classification. Or one who hears the inaudible.

Invariably the performer is employing a method of detection other than that claimed. In *Seeing With the Fingertips* the performer is seeing all right. But he is seeing with the eyes, not with the fingertips. He is seeing with the eyes simply because the blindfold which seems to preclude normal vision does not prevent him seeing sufficiently to perform his demonstration. In this case the combination of cotton pads, adhesive tape and cotton bandage, conclusive as it seems, still permits vision. The performer is looking down the sides of his nose.

All types of blindfold of this character, whether the pads and tapes are used or whether gobs of mud or dough are crammed into his eye sockets, interfere with sight. But it is not prevented. Somehow, through some trick or stratagem, the magician manages to gain sufficient opening to retain some powers of vision.

In *The Blindfold Drive* many types of blindfold have been evolved to give the appearance of absolute cancellation of normal vision. But it is simply an appearance. Blindfolds have been evolved which consist of a flat pad being held across the eyes with an elastic strap, after which a black hood is pulled down over the head. But by violent action of the eyebrows the flat pad is caused to creep upwards until it no longer completely obstructs vision. And the bag used is not opaque at all.

Other blindfolds are constructed so that when folded a certain way a fairly transparent slit is opened in front of the eyes. Some blindfolds have curtains built inside of them which lift when they are put on.

Many of the methods of secret identification, discussed under that section, supply the methods by means of which the performer may seem to have a highly developed sense of feel. Particularly those based on the principle of secret marking, whether the mark is in the form of a visible indication or, like the short card, which is a mark that can be heard or felt, or like the embossed mark which may be felt, are of great value in this classification. Likewise used are the methods of secretly glimpsing an identity, such as secretly flashing the card or seeing a card or a figure by means of the many mirror applications.

If you once get possession of the necessary information, you may try to convince the audience that you receive it in any fantastic manner you may conceive. As for example: A message is written or a picture is drawn, or any sort of record is made upon a piece of paper. Then it is carefully placed between two plates of half-inch steel, after which the plates may be welded together. Of course, if you try this, you'd better make certain that the heat communicated to the plates won't consume the paper. Wrap it in a sheet of asbestos.

Now the magician brings his super-eyesight into play. He hams all over the stage. He concentrates. He grunts and groans mightily. Much effort is expended until he seems upon the border of complete

collapse. But wait! The super-eyesight is beginning to work. He can just discern something. More power is turned on. The magician staggers and clutches the table to keep from falling in an exhausted heap. But, even in the face of complete mental breakdown, he persists bravely. Will he fail and with health impaired forever? Or will he succeed? Ah. Slowly and laboriously the harrassed master's vision begins to penetrate the solid steel, as even the really miraculous radar cannot do. Slowly, with great difficulty, but unmistakably he accurately describes the precious secret inscribed so guardedly.

Of course, what the spectators don't know is that a nice carbon copy of the sealed record was made by the clip board that was used for a desk. Or made in any of the many other ways. Or even that the performer glimpsed the message with a reducing mirror he held in his hands, the spectators' attention having been taken at that exact moment by the black lines of grime showing through the performer's fingernails.

Of course, the identity of a selected card could be felt by means of the dragging end of a loose garter, even while the performer stood on his head, if the card were forced. Or he could smell it with a clothes pin on his nose. Or hear it with his ears stuffed full of cotton. Or even see it at a distance of nine thousand miles. So forcing becomes a basic principle.

Now let's see what we have. Effects in this classification may be accomplished through defective impediment to the sense involved or eliminated. A sense thus apparently eliminated my still be used while the performer attributes a similar sense to another portion of the body which does not possess that particular sense at all. Any of the identification methods which are practicable for use with the particular objects involved may be used, while the performer gives the credit to any sense he may choose, regardless of how fantastic. If the performer utilizes some type of force, therefore knowing what is necessary in advance, all of the five senses may be eliminated during the trick.

There is still one more possible method. This is supplied by the use of some type of secret guide, as in the case of the performer finding any card called for while the pack is in his pocket. The index, which files a duplicate pack in a known arrangement, is a guide to each par-

ticular card. Even an arranged deck, as is sometimes used with this trick, is a guide.

And a short-wave radio set, instructing a blindfolded performer each step of the way, would also act as a guide, even though the performer might claim to be making his way by means of a highly developed sense of smell.

Tricks in this effect classification fall mainly into this division because of the particular interpretation the performer gives to the trick. Many tricks, not normally in this category, may be interpreted in such a manner that the spectator is given the impression that extrasensory powers are involved. Such an interpretation may be given a trick of simple identification. A collection of objects belonging to various spectators is brought to the magician. He identifies the owners through assumed super sense of smell, or hearing, or taste. Of course, the method used is based on ordinary identification principles, whether it be secret marks, a prearranged system, signalling by a confederate or other.

CHAPTER TWENTY-SIX

I strenuously object to the inclusion of feats of skill, even though faked, in a list of basic magic effects. As far as the spectator is concerned there is no mystery as to how the trick is accomplished. Whether the performer is an outright fraud or not, be he juggler, memory expert or some other type of performer where training and skill would seem to be the sole means of accomplishing the trick, he is an exhibitor of skill and dexterity.

Take the memory feat as an example. To the spectator, what the performer accomplishes is due to a superdeveloped memory. The effect is not magical at all. The fact that the performer is using mnemonic association of ideas still does not alter the case.

A person essays to balance an egg on a straw. This seems to be a trick of balancing. But the fact that the performer uses a little cup-shaped fake does not alter the external impression. Neither does the use of an electric deck change the impression of expert fanning, spreading, shuffling and other juggling exhibitions with cards. Even though the cards are held together by means of a pair of concealed thread lengths, the external effect is still not one of magic, but of skill.

A refreshing interlude was the trick Malini used to perform when he would place a tray upon four tumblers, balance four eggs upon small cardboard cylinders immediately above the glasses, and jerk the tray away suddenly, causing the eggs to fall into the tumblers. But it wasn't a magical effect. No one in the audience assumed it to be.

When a Scarne gives a demonstration of his marvellous control of cards in a demonstration of crooked gamblers' methods, running up hands, changing hole cards, dealing himself the desired cards on the draw, dealing seconds and bottoms, no one mistakes his demonstration as tricks of magic. They know it for what it is, deft and superlative skill in the control and handling of cards. They might not know how he does it. They might not see him do it, as indeed they cannot. But they do know that his manipulations are the result of constant, unceasing and extended practice.

And a similar demonstration with a deck of side strippers, done as I've seen it done by a much publicized magician, as a feat of skill—even before gatherings of magicians—is still a demonstration of skill, even though it is a phony one. And so are other tricks simulating the expert methods of accomplished card experts at the gambling table, even though the skill is nonexistent, even though the entire demonstration is faked.

Magicians may be seen occasionally who toss a box of matches in the air and scratch a match on its side as it descends. No matter how much the actual method may be tricked, to the spectators it seems that the performer has shown a feat of skillful jugglery.

In a magician's demonstration, the fact that there is skill exhibited is implied, if the magician is capable. But the spectator is not aware of the precise direction of the skill. On the other hand, in the demonstrations cited—memory, juggling, skillful card handling in gambling—the precise nature of the performer's training is indicated.

This is true also of the pocket picking trick. No matter how skillfully a Giovanni may operate. No matter how little of his methods the spectators may actually see. They have a general knowledge of the kind of skill he is using.

Kellar used to perform a cube root demonstration. This was attributed to superlative mathematical ability, even though it may have been based upon a memory system. To mathematical skill also is attributed the performer's ability to perform such demonstrations as the magic square.

Card fans and even expert exhibitions of card juggling are a part of almost every well-grounded magician's repertoire, yet there is no suggestion of mystery as to method when they are performed.

Therefore, because the field of jugglery and other skills is so broad. Because we are dealing here solely with mystery as to method, I must limit this work to effects which come under the general definition of magic.

CHAPTER TWENTY-SEVEN

Many words ago I remarked that we were embarking upon a whirl probably unlike any you have experienced in magic before. What I really meant was that I intended to make this work a new adventure in magic for you. If you've stuck with me this far, stuck through all of the heavy wordage that has gone before, stuck even though you'd rather have dated out that blonde that rides home on the same street car you do every night, you're probably pretty tired by this time. So let's have some fun.

Get out a deck of cards and get this numbering system in mind. Let all of the cards between the Ace and Ten of Diamonds represent the numbers 1-10 respectively. In a similar manner let the Clubs, Ace to Ten, represent 11-20. The Heart suit may be used for 21-30. And the Spades can be used to indicate 31-40. In addition, suppose we set the Jack, Queen and King of Diamonds as indicating, 41, 42 and 43. The Jack, Queen and King of Clubs will suggest 44, 45 and 46. The Jack, Queen and King of Hearts will mean 47, 48 and 49. And, finally, the Jack, Queen and King of Spades signify 50, 51 and 52.

The chart of number values will look like this:

1D- 1	1C-11	1H-21	1S-31	JD-41	QS-51
2D- 2	2C-12	2H-22	2S-32	QD-42	KS-52
3D- 3	3C-13	3H-23	3S-33	KD-43	
4D- 4	4C-14	4H-24	4S-34	JC-44	
5D- 5	5C-15	5H-25	5S-35	QC-45	
6D- 6	6C-16	6H-26	6S-36	KC-46	
7D- 7	7C-17	7H-27	7S-37	JH-47	
8D- 8	8C-18	8H-28	8S-38	QH-48	
9D- 9	9C-19	9H-29	9S-39	KH-49	
10D-10	10C-20	10H-30	10S-40	JS-50	

If this seems to complicated, get yourself a stack of blank cards and number them from one to fifty-two. Or number similarly some pieces of paper. This part is incidental. All I want is to evolve some way of obtaining these numbers by chance. Maybe you can use your roulette wheel. At any rate, fix up some way of getting numbers at random.

Now write this on a piece of paper:

"The effect is to be a ...."

Shuffle the deck of cards, or mix up your numbers, or start your roulette wheel. If you use the deck of cards, cut the cards until you get a number between one and nineteen. Or draw numbers or spin the wheel until you obtain a number within these limits.

Then turn to the *LIST OF BASIC EFFECTS* in *THE TRICK BRAIN* section at the back of the book.

The number will indicate a basic effect. Write the effect indicated in the blank space in the statement you have just written.

For example: Suppose you draw the Trey of Diamonds. This is 3 in our numbering system. Turning to the *LIST OF BASIC EFFECTS* we find number three to be TRANSPOSITION, or magical change in location or position.

Now we know the kind of effect we are to think about. And we fill in the written statement to read: "The effect is to be a transposition."

Since we have selected an effect, let's consult the list of *ESSENTIAL FACTORS FOR BASIC EFFECTS*. We find here that a subject and two locations are necessary. So we turn to the *LIST OF OBJECTS* and select one of the lists. Again we cut the deck and find the Nine of Spades, which indicates number thirty-nine. On List A this is needles. On List B it is fire. And List C suggests toys.

You are not necessarily limited to the lists printed herein. These lists are prepared merely to give you the idea. You may, and should, prepare further lists of your own. However, we have had needles suggested. Ordinarily these are small. But we may use any kind of needles. So we make a list of all of the kinds of needles we can bring to mind: sewing, needles for dope, crochet needles, pine needles, knitting needles, an obelisk, phonograph needles. The dictionary will be helpful with this.

Let's try knitting needles.

Now we must find two locations. Usually the conditions under which you perform, or the various materials and devices associated with the object chosen will suggest this. For instance: a ball of yarn, a square of knitting, a sewing basket, any piece of cloth. One suggestion leads to another. But a sewing basket and a square of knitting will serve for this illustration. Let's decide to cause the knitting

needle to change from our hands to a square of knitting within a sewing basket.

Now we can write out our trick plot. "A knitting needle changes mysteriously from the performer's hands to a square of knitting within a sewing basket."

So now we have a more or less original trick plot.

Notice how this needle could have fitted into other effects. A knitting needle could be produced. It could be vanished. It could be changed in color, or to a physician's needle. It could have penetrated some solid object. It could have been destroyed and restored. It could have been animated or caused to float in air, or vary in weight. For a sympathetic trick, one needle could be moved in the air in sewing motions while a second, unattended by human hands, could go through similar motions, actually sewing a piece of cloth. The fabled needle in a hay-stack is simply the subject of an identification trick, and usable, too. Hide the needle and "will" someone to find it. Or have someone hide a needle and "read his mind" to discover its whereabouts. You can use a needle to "taste" liquids while blindfolded.

But to get back to that needle transposition: Perhaps you didn't like it the way it was suggested at first. Here's another development of the same plot: A package of sewing needles is unfolded. The needles are taken from the package and the paper cover is folded together again. Holding the entire group of needles in one bare hand, you pass the hand in front of them and they are gone. A spectator opens the package and finds them to have returned, each sticking in its proper place.

Let's select another number. We get seven. This means an animation effect. Selecting another number gives us twenty-six. Consulting Lists A, B and C we get pitchers, pails and decorations respectively.

We find there to be several kinds of pitchers—the conventional one with a handle and a spout, another without a handle, a man who plays baseball and even a kind of golf club. I can only think of one kind of pail, but it may be had in many sizes and finishes. Decorations are embellishments or ornaments. They may be also badges of honor such as crosses or medals.

Reference to *ESSENTIAL FACTORS FOR BASIC EFFECTS*, shows that besides a subject we must determine the nature of the

animation. Well. Pitchers may pour water without apparent human assistance. A figure of a baseball pitcher may throw a ball. A golf club may strike a golf ball. A pail, inverted over some type of pipe support, may answer questions by rattling itself. One of those folding festoons may unfold itself and array itself upon a wall. A medal may rattle out answers when placed in a tumbler. Remember we have the further advantage, if we so desire, of placing any of these under some sort of cover. Whether the effect is done gradually or instantaneously, of course, is not a factor in this specific effect.

We select another number for another effect. This time it is seventeen, thought transmission. The list of essential factors tells us we need a subject and that a receiver of the thought must be determined. Our number system gives us sacks, birds or words for subjects. This is fortunate. The precise nature of the thought to be transmitted is easy. We decide that the performer is to be the receiver of the spectator's thought.

In the first case, sacks, suppose the spectator were to hide three known things, say, coins of different denominations, one in each of three different sacks. The spectator "thinks" where the penny is. The performer finds it unerringly. Then the quarter and the half dollar.

Or the spectator selects a bird from a number of cards having pictures of birds thereon. The performer reads his mind.

Or words * * * Really, this is almost unnecessary because most of the thought reading tricks are based upon selected words or words written on paper. But to give it an original twist: The spectator thinks of or selects a word in some foreign language. The performer, who can't read or speak any language other than English, interprets his thought but translates it into the only language he knows.

Well, we've selected a lot of subjects already. And we've evolved several original trick plots, any of which could be developed into a practical trick. Too, each of these plots in some manner could be adapted to specific types of tricks desired whether for pocket, close-up or stage. This depends upon the inventor. Whatever type of trick he desires, he must think along that particular line.

But one might argue that these mere random selections do not necessarily mean that they would be usable for a specific performer. That is true. But you don't go through a dealer's catalogue or visit

his store expecting that you could or would use all of the tricks listed or shown. *THE TRICK BRAIN* system places many tricks in front of you for selection. And because it forces you to think away from your usual associations of ideas, it leads to new ones.

The arbitrary selection of numbers which brings in new suggestions for you is far superior to just going over these lists of effects and subjects. This is because if you were allowed to select objects and effects of your choice you might find them to be subconsciously selected through idea associations based on old tricks or routines. No, *THE TRICK BRAIN* will not allow you to be trite. This eliminates the handicap of ideas which insist on being tied together through association.

Of course, where one is seeking an effect with a specific object in mind, it is permissible for him to start in with the required object as the subject. It is even permissible for him to start in with a required subject and a required effect, in which event another section of *THE TRICK BRAIN* becomes operative. This added section will be taken up in detail shortly.

But *THE TRICK BRAIN* is useful for something else. It will suggest the ingredients for a routine which must be original.

Let's try that feature.

Suppose we desire a short program of six effects. Let's select an original arrangement of original tricks. Making our selections in the usual manner we discover we have the following program:

1—Animation of flowers.

2—Penetration of toys and balloons.

3—Attraction of bar devices for eggs.

4—Vanish of jewelry.

5—Invulnerability of watches to fire.

6—Penetration of hats by fountains.

The above is the order in which the selections were made at random. Of course, this is not necessarily the exact running order because this must be determined through showmanship principles. But we do have an original assortment of tricks.

Let's write it out, supplying some filled-in details as the precise nature of each trick is determined after consulting the list of essential factors:

The performer enters and a bouquet of flowers springs up into his hands from a vase. He smells it, places it down. He picks up a rubber balloon which he inflates and puts in a stand. Then he picks up a toy automobile and apparently shoves it right through the side of the balloon. It goes through the inflated area and emerges on the other side without allowing the air to escape. An egg is taken from the table and placed against the outside of a mixing glass, just below the rim. It clings. He taps it speculatively and it rolls around the outside of the glass, coming back to its starting place. A watch is borrowed and vanishes with a toss of his hand. From a flaming brazier, he extracts the watch by means of a long hook. It is unharmed. He starts a small water fountain squirting into the air. A hat is shown and gradually lowered over the stream. But the water seems unimpeded. As if the hat weren't there the fountain continues, apparently squirting right through the hat. The hat is moved up and down. The water may be seen entering the hat on one side and emerging on the other.

Easy. Let's try one of three tricks.

1—Thought reading with lingerie, the spectator to be the concentrator and the performer the reader.

2—Spectator failure with pans. He fails to pick out the proper pan.

3—Animation of fire. The fire answers questions by blazing up and dying down.

This routine sounds like this: The performer enters and shows a number of large cards upon which are drawn figures of blondes, brunettes and red-heads, each attired in fetching lingerie of definitely differing colors. The spectator selects one of these as his choice and the performer reads his mind. Then to prove that the spectator wouldn't know one from the other as far as color is concerned, the performer shows several colored cards, each corresponding to the colors previously used. These cards are placed upon a stand and each is covered with a piepan. When the spectator indicates which pan hides the desired color—each pan has a large number on the bottom—he is found to be wrong—repeatedly. Then the performer lights a candle or an incense burner which answers questions by flaring up or smoking and dying down.

It must not be expected that every object selected may be adapted to every effect easily. This would be impossible. In some cases you may fail utterly to associate certain objects with certain effects. This may be due to lack of ingenuity on your part. Or it may be beyond the powers of a genius—I assure you my powers fall far short of that, painful as the admission is.

You may notice that throughout *THE TRICK BRAIN* you will be confronted constantly with generalities. This is intentional. Even the object lists are in the plural. Instead of a specific object, the selection suggests several from which to choose. This naturally suggests not only several objects coming under that selection but also several kinds of objects of that nature. You will recall we obtained several varieties of needles in one of our earlier experiments with *THE TRICK BRAIN.*

This may seem provoking when you are confronted with generalities in the basic methods for accomplishing the desired effect. But we're striving for originality here. We want original applications of methods. If we aren't too specific, your mind must do some of the work. And originality comes in because of the different applications, ideas and solutions created by not being too specific. In this way, what is finally evolved really belongs to you. *THE TRICK BRAIN* has been merely the stimulant.

We have developed original trick plots and original trick plots in routines, using this idea, so far. Now we might see what may be developed in the combination field.

We make two effect selections. At random they are vanish and penetration. So the effect is to be a combination vanish and penetration. And the subject comes up (21) soft drinks. This one is easy. The liquid vanishes from a tightly-corked Coca-Cola bottle. To vanish it must penetrate the glass. So the effect is really a combination of the two.

Another random selection is animation and attraction. The objects are (24) clocks and (19) plates. We might use two clocks—a small one rings for a "yes" answer and a large one sounds when the answer is "no." The clocks are put upon a dinner plate which is inverted. But the clocks seem to adhere to the china. But in spite of the awkward position the clocks readily give the desired answers.

Of course, instead of selecting two effects, you may get a com-

bination effect by making one effect selection and two object selections. As for example: A vanish with a skull and a cigar. First the skull vanishes, leaving the cigar. Then the smoke. This could be reversed as a combination production. Or as a transposition, the skull and the cigar could apparently trade places magically, then appear somewhere else together—the cigar clamped between the skull's teeth.

Some of the card fanatics may think they have been neglectd in *THE TRICK BRAIN*. Not at all. If you want to do tricks with cards, just write down "cards" in place of selecting a subject. Then make an effect selection. However, this might prove disappointing because practically all of the effects have been developed for cards. This is inescapable when it is realized that there are thousands upon thousands of card tricks.

However, try a combination effect. At random we get sympathetic reaction and penetration. We know the subject is cards. Off hand, here is a trick plot that satisfies the requirement—and I assure you I had no idea whatever of an effect of this character or a trick plot like this two minutes ago:

A deck of cards is shuffled and laid on a plate. A second deck of cards is shuffled and one card is selected by a spectator. This second deck of cards is laid on another plate. But it is placed on the plate minus the selected card. The selected card is placed beneath the plate. When the other plate is lifted a duplicate of the selected card is found beneath it. Upon going through the first deck that card is found to be missing.

This trick can be made a bit more spectacular, if you desire. Elevate the first plate after its deck has been placed thereon. Then have the card selected from the other deck and placed beneath the second plate. When attention is directed back to the first plate, a card similar in suit and denomination seems to penetrate through the china and flutter to the table top.

But you may go a bit further. Try the selection of two effects and two subjects, using cards as one of the subjects. In our first attempt we get transformation and attraction. The second object selected is a picture. Suppose we decide to have the magician's photograph do this one. A card is selected and upon bringing it to the photograph it is found the adhere to it, showing the power the magician has over cards—even his likeness. Another card is selected

by a spectator who draws a likeness of it upon a blank card. This is placed in an envelope. Meanwhile the magician turns his photograph, the card clinging to its face, away from the view of the audience, back out. When the photo is turned around again, the spectator's drawing is seen clinging to the face of the picture. When the envelope is opened, the originally selected card is found inside.

A trick known as *Ingagi,* which was put on the market some years ago was invented in this manner. Even then the research for this book was well along and the rudiments of *THE TRICK BRAIN* were formulated. When the dealer who later marketed the effect came to me and asked for a suggestion for a trick which he could introduce at the Reno P.C.A.M. Convention, I suggested we try *THE TRICK BRAIN* idea.

The object selections came out cards and string. The effect selections were transposition and penetration. After a bit of discussion the following trick plot was developed: A card is selected by a member of the audience, signed and shuffled into the deck. A length of string is placed over an upturned hat, with both ends of the string showing. The deck is placed in the hat and spectators grasp each end of the string. When the hat it lowered the signed selected card is found to have been pierced in its center. And threaded through the hole is the string, the ends of which are still held by the spectators.

To indicate how *THE TRICK BRAIN* stimulates originality, from the effect suggested above it was necessary to develop a device to accomplish the objective. The trick suggested the necessity of the device and a device used for a totally different trick was adapted to this purpose.

Incidentally, I personally performed the above trick for the first time in public and it was awarded first prize in the card trick section. This doesn't necessarily prove that I'm a first prize magician, because I can place last in these contests without half trying. Also, in this case presentation counted for little. So it had to be the card trick. This simply proves that *THE TRICK BRAIN* is practical and results in effective tricks.

CHAPTER TWENTY-EIGHT

Undoubtedly, by now there should be mutters of discontent. "Yeah, sure, *THE TRICK BRAIN* developes trick plots. But how are you going to work out methods so they can be performed?"

Brace yourself. Here comes some more fun. I'm going to show you how you can work out methods as well.

There is a large section of *THE TRICK BRAIN* devoted to very generalized suggestions as to basic methods. While it would be a foolhardy person indeed who would make a claim to having listed *all* of the possible methods of accomplishing a given effect—and as a foolhardy character I can claim considerable distinction. As I started to say, while it would be a foolhardy person indeed who would dare to say positively that all of the basic methods for every effect are listed, I still have the temerity to assert that *almost all* of the possible methods of accomplishing any of the several effects are listed in *THE TRICK BRAIN*. At any rate, all that I could collect over a considerable length of time devoted to the research are there.

I must remind you again that the method suggestions are generalized. I explained before that such generalizations were for the purpose of stimulating your own ingenuity, to bring out your own originality. So you merely get the suggestion as to how to go about it. The specific details as to the final method must be worked out by you. I could write volume after volume, giving trick plots and methods of my devising, but that isn't the purpose of this work.

Now for the first time I'm really going to tell you why I have written this book. This isn't a book of tricks. If you bought it with that idea, you wasted your money. The purpose of this book is to teach you how to invent your own tricks. I'm trying to give you the information and equipment with which to accomplish this objective. So far as I know—and I'm really quite familiar with a lot of books on magic—there has never been a magic book quite like this. Parenthetically, I might say that magicians, after seeing it, may add fervently, "Thank God for that!"

Well, let's try our luck on that first needle trick, the one where the knitting needle changes from the performer's hands to a square of

knitting within a sewing basket. We select two methods, as suggested in the instructions under the transposition effect. The first, No. 9, suggests a secret compartment for the vanish. And the second, No. 4, suggests a secret hiding place combined with a pulled thread or cord.

Certainly the sleeve makes a good fixed secret compartment. The needle may be disposed of there—either by a sleight or by means of the reliable elastic pull. A pull, leading up under the coat instead of into the sleeve, will still carry the original needle to a secret hiding place. Incidentally, the use of an elastic pull wasn't suggested by our selection at all. It suggested itself. And because it seemed practical it was adopted. If we were to limit ourselves literally to the limitations of these suggestions, free rein to our imaginations would be impossible. Ideas that come to you should be considered. If they are definitely useful, avail yourself of them, by all means.

So we're now rid of that needle.

Knitting needles are flexible. They can be bent to the contour of the perimeter of the sewing basket, particularly if the basket is of the round variety. We can build a secret compartment in the lining. Leading from the more blunt end of the needle is a thread which has been woven in and out of the knitting, which may be quite loose. By pulling the end of this thread, the needle may be brought into view. You may have to provide some method of retaining the knitting in position.

Of course, it will be necessary to get some excuse for pulling this thread. It could go off stage. Or, tied to a chair, the performer could lean against it. But it could also be rigged to be pulled in the act of putting the cover on the sewing basket.

Perhaps you prefer the second needle trick plot. This is the one where the fan of needles vanishes from the hand and reappears in the folded packet. All right. We select number 32. This calls for a collapsible object taken to a secret hiding place by means of a guided movement. We do not need the collapsible feature in this particular case as the needles are already small enough. We consider the method without the collapsible feature. In view of the size of the needles, this doesn't seem necessary. So we select another number.

The new selection suggests the use of a spring reel. This is better. But we'll have to make some provision for holding the needles

together. What's the matter with soldering them together at one end, as they come in the package. Then, pinching them between the thumb and forefinger, they may be removed from the package all at once. We place the ordinary card rising reel beneath the coat on our left side. As we reach to pick up the package of needles, we grasp the button on the reel. This is held in the left fingers, Since the needles are in one piece, the individual needles extending out like the teeth of a comb, we wrap the reel thread around the back of the comb, between the needles at the center. The vanish is then accomplished in the mere action of tossing the group in the air.

Obviously, a sleight of hand vanish may be used also.

For the reappearance we select number 21 from the appearance list. This suggests a secret exchange of containers. At first thought we interpret this to men a sleight-of-hand exchange of the folded empty packet for a folded filled packet. This is eminently practical. It could be accomplished through a move similar to the familiar sliding billet switch.

But there is another way this could be done. How about cementing two packets of needles back to back, with the folded side out? Then all you'd have to do would be to reverse the packet a la *The Hindoo, or Buddha, Money Papers*. Yes. I realize that this is another principle—two compartments, either of which may become secret. But the idea arose from exploring the secret exchange of containers suggestion.

If you're fussy, still considering the back-to-back packets, you may refine the basic method by cementing a label over one folded side. This may be cemented on after waxing the paper, so that the label could be removed easily, secretly. And a properly prepared label, prepared with rubber cement, could even allow the label to be transferred from one side to the other.

If you like the idea of this trick plot, try a few method selections yourself. You'll be surprised with the ideas you get.

Through *THE TRICK BRAIN* procedure we get another trick plot. This is a prediction. The essential factors list tells us that a subject must be selected. This happens to be flowers. The plot almost automatically becomes one in which the magician successfully predicts which one of a half-dozen blooms the spectator will select as his

preference. The suggested method for making this possible is No. 5 under the prediction methods. This brings forth the idea of exchanging the first prediction for the correct one after the selection is made.

Since we are only using six blooms we only need six predictions —one for each bloom. They may be arranged on a little file attached to a small square of cardboard. This file may be placed in the right trousers or coat pocket. The performer writes his prediction and places it in an upturned hat. As he places it in the hat he slips it under the sweatband. The spectator makes his choice and the performer quickly finds it in the file. Concealing the folded packet in his fingers, he reaches for the hat. As he grasps it, fingers inside, he drops the pellet and brings the hat over to another spectator. He turns the hat over and the pellet falls into the spectator's hands.

This trick could be elaborated a bit by having three girl spectators stand up—a blonde, a redhead and a brunette. A gentleman spectator is given three blooms, all different. The magician predicts which flower he will give to each girl. There are only six possible combinations. The method utilized may be the one previously suggested.

Let's see what happens to the prediction trick where we adapt it to cards, still retaining the flowers. Suppose we change the trick plot so that three different spectators are to choose a card. Then each selects a bloom which he lays on the card of his selection. The previously selected method will do, if the performer writes the proper combinations of selected card and flower. He writes these secretly in his pocket, using a short stub of a pencil. Or he may write them with a thumb writer. Later he top changes the second card for the one first placed in the hat.

Perhaps you're one of those performers who wishes to use apparatus tricks, something with some flash. Let's retain the prediction and flower ideas already suggested, but add one more suggestion in the hope of getting something adaptable to apparatus. We get number 20 again. That's the number that suggested flowers. So we look on List B, instead. This suggests trays. We can use that. We obtain three highly colored trays and paste the photographs of three glamor girls upon them. Then we change the plot. The performer predicts which bloom will be bestowed upon which glamour girl. Of course, the pictures should be of well-known beauties. The original method is still usable.

You may notice that I've used the same trick plot and the same method for several versions. I've done this to give you some idea as to the extreme flexibility of *THE TRICK BRAIN* idea in adapting the suggestions to your specific purposes and preferences. It may be seen that there would be little change if a subject like, at random, books were to have been selected.

In each case you adapt the trick plot to the subject. In the case of books, the prediction might have to do with which one of several might be selected. Or at which page of which title the book might be opened. Or, in its simplest form, just which page might be opened in a single volume. Or, to make it extremely complex, the performer might predict the specific word that may be selected from one of several books.

Again, it might be pointed out that the originally suggested method is still good. Depending upon the complexity of the problem, the final specific means of accomplishing the solution is shaped to the individual problem. Yet generally the method basically would remain the same.

We might try a combination effect this time. Our first selections, 10 and 7, suggest a combination sympathetic reaction and animation. Number 11 selects ropes as the subject. Of the kinds of ropes we can think of offhand—sash cord, manila rope, ropes of pearls, robe cords, tight rope, hangman's rope and others—the most obvious, sash cord such as that used for the cut and restored rope trick will do.

How may a rope show animation? It may tie itself in knots. It may be tied to a support and swing itself as a pendulum. Fashioned as a lasso, it may catch something. It may coil or uncoil itself. It may crawl about the stage as a snake, even impersonate a question answering snake, lifting its "head" up and down in response to questions.

Since this is a sympathetic reaction trick, it will be necessary to have a second rope. Whatever is done to one rope seems to happen to the other through magical animation. Taking the first action, tying itself in knots, the magician may tie one rope in a single knot while the second rope, either out in the open and uncovered or within some container, seems to tie itself in a similar manner. If we elect to have the animation take place under cover we are limited to the implied methods. Of the two suggested, implied animation by sub-

stitution suggests the most possibilities. This, of course, really calls for transformation methods, as pointed out in *THE TRICK BRAIN.*

Since substitution is suggested by our next selection, substitution starting with the disposal of the first piece of rope in a rotating, tipping, hanging or other movable secret compartment, we'll try that out. The production of the duplicate tied piece is to be accomplished, as selected the second time, by means of one of two compartments either of which may become secret.

Remember the old card box? The one which featured a flap in the cover? The torn card was put in the box, after which the cover was placed on. The flap fell, covering the torn pieces. Above the flap, hidden when the flap was in the cover, was the duplicate card. Well, the torn pieces are secreted in a rotating, tipping, hanging or other movable secret hiding place. And the space above the flap is one of two compartments, either of which may become secret.

So we decide to use a larger edition of the old card box. But we'll use a small square basket instead. We'll use a wicker flap, matching the inside top or bottom. The tied rope is above. The first piece of rope is dropped into the basket. The cover is placed on. The flap drops, hiding the untied rope and revealing the tied piece. Now the performer ties the other rope. He takes the lid from the basket. The other piece is tied also.

If you want to go further with the trick, you may have the tied duplicate, the one which comes from the basket. rigged for the untying knot trick—the one most commonly used with a large silk. The performer brings forth the duplicate tied rope. He hands the rope he originally tied to a spectator. He asks the spectator to untie it. As the spectator does so the tied rope held by the performer gradually unties itself in sympathy.

Now I am willing to admit that the complete method just outlined is, perhaps, not the best way to do this trick. But the practicability of *THE TRICK BRAIN* is clearly demonstrated in thus bringing together a combination of two effects, a subject and two methods, as selected and thrown together by pure chance.

As you experiment with *THE TRICK BRAIN* it is obvious that many trick plots suggested will not meet with your approval at all. Personal tastes and desires enter into such choices. It is equally possible that trick plots you prefer may not appeal to many other

magicians for the same reason. So you must not be surprised if you discard many trick plots. The same holds true of suggested methods. These again are a matter of personal preference, style of performance and so on.

Of one thing I am certain, however. *THE TRICK BRAIN* will be of considerable value to you, if you have any desire to individualize your tricks or methods at all.

It will suggest trick plots. It will suggest combination trick plots. If you have a trick plot but need subjects with which to work it, *THE TRICK BRAIN* will suggest objects. Or if you know what object you wish to use—perhaps connecting it to something already being used, *THE TRICK BRAIN* will suggest trick plots, individual or in combination.

It will suggest methods of accomplishing trick plots, whether these come from *THE TRICK BRAIN* or not. It will suggest methods of accomplishing known tricks *in other ways*. It will help you convert simple tricks into more complex ones. It will help you to dress up old tricks, even suggest methods which might be better for you for some reason. You can even read a description of a trick and develop a method of accomplishing it. Naturally, your method may be different from the original. It may even be better—and, admittedly, worse. But it will be *your* method.

THE TRICK BRAIN

This space is to denote the passing of several years, during which, through the examinations of many thousands of tricks, the following basic effects, essentials and basic methods were distilled. The result is THE TRICK BRAIN and its system of suggestions and thought stimulators.

CHAPTER TWENTY-NINE

THE TRICK BRAIN

THE TRICK BRAIN is a mechanical method of stimulating the imagination in the invention of new trick plots or combinations. It suggests possible methods for accomplishing the desired tricks, whether the particular trick is simple or complex. Within the possibilities of human endeavor, it includes the basic methods of accomplishing all known types of tricks and effects.

THE TRICK BRAIN consists of four parts.

Part One is a list of the basic effects.

Part Two is a detailed list of the essential factors for each basic effect.

Part Three is a list of objects from which to choose subjects for the various trick plots. The magician is urged to supplement this list with additional objects of his own selection. These lists may be quite specific or quite generalized. This depends upon which type of list acts as the greater stimulant to your imagination.

Part Four is a complete list of basic methods for accomplishing each type of effect. All basic methods for each effect are listed under the heading of that effect. Where the effects are combinations, it will be necessary to refer to several effect classifications, in many cases.

The selections are not to be chosen deliberately. Rather they are to be chosen by pure chance through some numbering system such as that suggested in Chapter Twenty-seven, or one of your own devising.

Suggestions from *THE TRICK BRAIN*, both trick plots and possible methods, will be found to be quite generalized. This has been done to encourage originality in trick plots and methods. Specific suggestions and specific illustrations become straight jackets to the imagination.

As an example: If you were working on an identification effect and the method suggestion were a mark. It should be sufficient that the method relies upon a mark, whether the mark is made with Feiterbaum & Magellan's Super Dooper Daub, exact color matching or not. Or whether it is a bit of tobacco stain taken from the cigar

chewed by a John Scarne. Or red or white or blue. Or even the slash of a meat axe. It makes no difference what color the mark is or how it is put on, *providing there is a good, logical, unsuspicious reason for using the specific marking method.*

It's your trick. Figure out your own way of making the mark, even if it is nothing but the footprint of a gremlin.

In working with *THE TRICK BRAIN* make a random selection of an effect. Consult the list of essential factors and make the selections as detailed there. From this you should be able to construct a simple trick plot. Add the details necessary to complete it.

After you have the trick plot, make random selections of basic methods.

This, then, should give you an original trick and how to do it in generalized terms. All that is left for you to do is to work out the specific details.

CHART OF NUMBER VALUES

To make selections, thoroughly shuffle a deck of cards. Cut the cards and take the number corresponding to the card turned up. If the number is too high for any particular selection, continue to cut until you get one within the desired limits. It is essential that the numbers be selected at random in such a manner as this.

1D- 1	1C-11	1H-21	1S-31
2D- 2	2C-12	2H-22	2S-32
3D- 3	3C-13	3H-23	3S-33
4D- 4	4C-14	4H-24	4S-34
5D- 5	5C-15	5H-25	5S-35
6D- 6	6C-16	6H-26	6S-36
7D- 7	7C-17	7H-27	7S-37
8D- 8	8C-18	8H-28	8S-38
9D- 9	9C-19	9H-29	9S-39
10D-10	10C-20	10H-30	10S-40
JD-41	JC-44	JH-47	JS-50
QD-42	QC-45	QH-48	QS-51
KD-43	KC-46	KH-49	KS-52

LIST *of*
BASIC EFFECTS

LIST OF BASIC EFFECTS

NOTE: If a combination effect is desired, make selections of basic effects to the required number—two or more. Usually combinations of more than three effects are too involved for practical demonstration.

1—Creation, production, appearance.
2—Obliteration, vanish, disappearance.
3—Transposition, change in place of location.
4—Transformation, change in appearance, size, identity, nature.
5—Penetration, solid through solid.
6—Restoration, re-creation after destruction.
7—Animation, animation of the inanimate.
8—Levitation, anti-gravity.
9—Attraction, affinity.
10—Sympathetic reaction.
11—Invulnerability, resistance to destruction.
12—Spectator failure.
13—Physical contradiction or paradox.
14—Control, mind over the inanimate, anomalies, antinomies.
15—Identification, divination of specific individuality.
16—Thought reading, mind reading.
17—Thought transmission, mental projection.
18—Prediction, foretelling the future.
19—Extra sensory perception.

LIST *of*
ESSENTIAL FACTORS

ESSENTIAL FACTORS FOR BASIC EFFECTS

1—PRODUCTION—A subject. (Select one from object list.)

2—VANISH—A subject. (Select one from object list.)

3—TRANSPOSITION

A—A subject. (Select one from object list.)

B—2 locations. (Suggested by subject and conditions.)

4—TRANSFORMATION

A—A subject. (Select one from object list.)

B—Kind of change. (Select one.)

a—In identity. (Select another from object list.)
b—In shape. (Decide this.)
c—In color. (Decide this.)
d—In size. (Decide this.)
e—In character. (Decide this.)

5—PENETRATION

A—A subject. (Select one from object list.)

B—An obstacle. (Select one from object list.)

C—Degree of penetration. (Select one.)

a—Partial.
b—Complete.

6—RESTORATION

A—A subject. (Select one from object list.)

B—Kind of destruction. (Suggested by subject.)

7—ANIMATION

A—A subject. (Select one from object list.)

B—Nature of animation. (Suggested by subject.)

8—LEVITATION or ANTI-GRAVITY

A—A subject. (Select one from object list.)

B—Nature of anti-gravity indication. (To be decided.)

a—Levitation—no response to gravity.
b—Suspension.
c—Change in weight.

9—Attraction

A—A subject. (Select one from object list.)

B—Object to which attracted. (Select one from object list.)

10—Sympathetic Reaction

A—Two subjects. (Select two from object list.)

B—Nature of reaction. (Suggested by subjects.)

a—Similar.

b—Opposite.

11—Invulnerability

A—A subject. (Select one from object list.)

B—Nature of destruction threatened. (Suggested by subject.)

12—Spectator Failure

A—A subject. (Select one from object list.)

B—Type of failure. (Suggested by subject.)

13—Anomaly

A—A subject. (Select one from object list.)

B—Kind of contradiction. (Suggested by subject.)

14—Control

A—A subject. (Select one from object list.)

B—Nature of control. (Suggested by subject.)

15—Identification

A—A subject. (Select one from object list.)

B—Nature of identification. (Suggested by subject.)

16—Thought Reading

A—A subject. (Select one from object list.)

B—A "thinker." (One to be determined.)

a—An assistant.

b—A spectator.

c—A distant person.

17—Thought Transmission

A—A subject. (Select one from object list.)

B—A receiver. (One to be determined.)

a—An assistant.

b—A spectator.

c—A distant person.

18—Prediction

A—A subject. (Select one from object list.)

B—Nature of prediction. (Suggested by subject.)

19—Extra-sensory Perception

A—A subject. (Select one from object list.)

B—Nature of the perception. (To be determined.)

a—What perceives?

b—How apparently perceived?

General Factors

In general, although not in all effects, it will be necessary to determine whether the effect takes place covered or uncovered. And it will also be necessary to decide whether the effect is to be instantaneous or gradual.

LIST
of OBJECTS

LIST OF OBJECTS

List A	List B	List C
1—Cards	1—Balloons	1—Musical instruments
2—Dice	2—Checkers	2—Clothing
3—Coins	3—Tables	3—Tableware
4—Silks	4—Shakers	4—Glassware
5—Bottles	5—Parasols	5—Jewelry
6—Boxes	6—Currency	6—Money
7—Tubes	7—Cheques	7—Tools
8—Rings	8—Hats	8—Utensils
10—Cloth	9—Fish	9—Containers
9—Watches	10—Books	10—Writings
11—Rope	11—Shells	11—Liquids
12—Chain	12—Neckties	12—Leathergoods
13—Saws	13—Sponges	13—Stones
14—Scissors	14—Pencils	14—Furniture
15—Rubbers	15—Pens	15—Vegetables
16—Livestock	16—Cubes	16—Fruits
17—Eggs	17—Tambourines	17—Round objects
18—Frames	18—Purses	18—Wood objects
19—Glasses	19—Plates	19—Toys
20—Flowers	20—Trays	20—Paper objects
21—Cages	21—Soft drinks	21—Fibre objects
22—Candles	22—Lamps	22—Metal objects
23—Cigarettes	23—Light globes	23—Discs
24—Clocks	24—Sausage	24—Foods
25—Bowls	25—Bells	25—Toilet devices
26—Pitchers	26—Pails	26—Decorations

LIST OF OBJECTS

List A (Cont.)	List B (Cont.)	List C (Cont.)
27—Pedestals	27—Thread	27—Restraints
28—Cups	28—Flowers	28—Business devices
29—Cones	29—Signs	29—Games
30—Firearms	30—Books	30—Conveyances
31—Sand	31—Tapes	31—Pictures
32—Handcuffs	32—Ribbons	32—Bar devices
33—Stocks	33—Cords	33—Colors
34—Clothing	34—Pins	34—Music
35—Sacks	35—Birds	35—Words
36—Pans	36—Lingerie	36—Sewing objects
37—Slates	37—Headdresses	37—Square objects
38—Envelopes	38—Plumes	38—Earth
39—Needles	39—Fire	39—Toys
40—Razor Blades	40—Ices	40—Hair goods
41—Paper	41—Carpets	41—Numbers
42—Hands	42—Figures	42—Silverware
43—Skulls	43—Odors	43—Luggage
44—Cigars	44—Fountains	44—Flowers
45—Balls	45—Mummies	45—Masks
46—Matches	46—Ships or boats	46—Frames
47—Wands	47—Locks	47—Liquors
48—Beads	48—Traps	48—Models
49—Safety pins	49—Spices	49—Insects
50—Sticks	50—Calendars	50—Flags
51—Pyramids	51—Ghosts	51—Newspapers
52—Dials	52—Cameras	52—Candies

LIST OF OBJECTS

Add other lists of your own selection. If special types of tricks are desired—such as small tricks, large tricks, illusions, card tricks, tricks with silk, etc.—make a suitable list and work from that instead of from the more general lists included here.

1	1	1
2	2	2
3	3	3
4	4	4
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10	10	10
11	11	11
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13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
21	21	21
22	22	22
23	23	23
24	24	24
25	25	25

LIST OF OBJECTS

26	26	26
27	27	27
28	28	28
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36	36	36
37	37	37
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40	40	40
41	41	41
42	42	42
43	43	43
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45	45	45
46	46	46
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48	48	48
49	49	49
50	50	50
51	51	51
52	52	52

LISTS *of*
BASIC METHODS

BASIC EFFECT No. 1

Appearance or Production

Basic Methods

1—Subject taken from secret hiding place while attention is diverted elsewhere.

2—Subject taken from secret hiding place after appearance simulated by a form.

3—Subject taken from a secret hiding place after appearance simulated by an attachable portion.

4—Subject brought from secret hiding place into view, swiftly, by means of pulled thread.

5—Subject brought from secret hiding place into view, swiftly, by means of elastic pull.

6—Subject brought from secret hiding place into view, swiftly, by means of spring reel.

7—Subject brought into view from secret hiding place by means of a guided movement, through gravity or centrifugal force.

8—Subject brought into view by means of revolving panel.

9—Subject taken from fixed secret compartment built into place of production.

10—Subject taken from rotating, tipping, hanging or other movable container built into place of production.

11—Subject taken from secret compartment created in place of production by means of reflection—mirror, or transparent glass with light control.

12—Subject taken from shell object.

13—Subject taken from one of two compartments either of which may become secret.

14—Subject brought to place of production behind, beneath or within an accessory.

15—Subject taken from secret compartment near and accessible to place of production.

16—Subject revealed by removing covering which blends with background—a full covering, a swinging flap—or by reversing subject which has background material on back.

17—Subject brought to place of production through secret passageway or by means of secret ingress.

18—Subject produced by chemical means.

19—Subject produced by optical projection.

20—Subject a hollow shell which conforms to the hollow interior of an accessory or cover.

21—Subject produced by secret exchange of containers.

22—Production pretended, after which performer pretends to place it in container within which subject is hidden.

23—Subject, disguised as something else, is revealed by removal of disguise.

24—Expansible subject taken from secret hiding place while attention is diverted elsewhere.

25—Expansible subject taken from secret hiding place after appearance simulated by a form.

26—Expansible subject taken from secret hiding place after appearance simulated by an attachable portion.

27—Expansible subject brought into view swiftly from a secret hiding place by means of invisible pulled thread.

28—Expansible subject brought into view swiftly from secret hiding place by means of elastic pull.

29—Expansible subject brought into view swiftly from a secret hiding place by means of a spring reel.

30—Subject brought into view swiftly from a secret hiding place by means of a spring lever.

31—Expansible subject brought into view swiftly from a secret hiding place by means of a spring lever.

32—Expansible subject brought into view swiftly from a secret hiding place by means of a guided movement, through gravity or centrifugal force.

33—Expansible subject brought into view swiftly by means of a revolving panel.

34—Expansible subject taken from fixed secret compartment built into place of production.

35—Expansible subject taken from a rotating, tipping, hanging or other movable container built into place of production.

36—Expansible subject taken from secret compartment created in place of production by means of reflection—mirror or transparent glass with light control.
37—Expansible subject taken from shell object.
38—Expansible subject taken from one of two compartments either of which may become secret.
39—Expansible subject brought to place of production behind, beneath or within an accessory.
40—Expansible subject taken from a secret compartment near or accessible to place of production.
41—Expansible subject revealed by removing covering which blends with background—a full covering, a swinging flap—or by reversing subject which has background material on back.
42—Expansible subject brought to place of production through secret passageway or by means of secret ingress.
43—Expansible object or objects, combined with other expansible object or objects, to appear as one, afterwards allowed to expand individually.
44—Expansible object a hollow shell which conforms to hollow interior of an accessory or cover.
45—Expansible subject produced by secret exchange of containers.
46—Production pretended, after which performer pretends to place it in a container within which expansible subject is hidden.
47—Expansible subject, disguised as something else, is revealed by removal of disguise.
48—Object catapulted or thrown into place of appearance.

BASIC EFFECT No. 2

Disappearance or Vanish

Basic Methods

1—Subject disposed of in secret hiding place while attention is diverted elsewhere.

2—Presence of subject simulated by form while subject is disposed of in secret hiding place.

3—Presence of subject simulated by a detachable portion while major portion of subject is being disposed of.

4—Subject taken to secret hiding place swiftly through use of invisible thread or cord.

5—Subject taken to secret hiding place swiftly through use of elastic pull.

6—Subject taken to secret hiding place swiftly through use of spring reel.

7—Subject taken to secret hiding place by means of guided movement, through gravity or centrifugal force.

8—Subject taken from view by means of revolving panel.

9—Subject secreted in fixed compartment built into place of disappearance.

10—Subject secreted in rotating, tipping, hanging or other movable container built into place of disappearance.

11—Subject secreted in secret compartment created in place of disappearance by means of reflection—mirror or transparent glass with light control.

12—Subject hidden in shell object.

13—Subject secreted in one of two compartments either of which may become secret.

14—Subject smuggled from place of disappearance behind, beneath or within an accessory.

15—Subject secreted in secret compartment near or accessible from place of disappearance.

16—Subject hidden by covering which blends with background—a full covering, a swinging flap—or by reversing subject which has background material on back.

17—Subject taken from place of disappearance through secret passageway or by means of secret egress.
18—Subject vanished by chemical means.
19—Subject vanished by optical projection.
20—Subject a hollow shell which conforms to hollow interior of an accessory or cover.
21—Subject vanished by secret exchange of containers.
22—Vanish pretended. Performer pretends to take subject from container into which it was formerly placed, afterwards pretending to hold subject which seems to disappear.
23—Subject is disguised and removed as something else, after which vanish is accomplished.
24—Collapsible object hidden in secret hiding place while attention is diverted elsewhere.
25—Collapsible subject hidden in secret hiding place after form simulates its continued presence.
26—Collapsible subject hidden in secret hiding place while detachable portion simulates continued presence.
27—Collapsible subject taken to secret hiding place swiftly by means of invisible thread or hidden cord.
28—Collapsible subject taken from view swiftly by means of an elastic pull.
29—Collapsible subject taken from view swiftly by means of a spring reel.
30—Subject taken from view swiftly by means of spring lever.
31—Collapsible subject taken from view swiftly by means of spring lever.
32—Collapsible subject taken to secret hiding place by means of guided movement, through gravity or centrifugal force.
33—Collapsible subject taken from view swiftly by means of a revolving panel.
34—Collapsible subject secreted in fixed compartment built into place of disappearance.
35—Collapsible subject secreted in rotating, tipping, hanging or other movable container built into place of disappearance.
36—Collapsible subject secreted in secret compartment created in place of disappearance by means of reflection—mirror, or transparent glass with light control.

37—Collapsible subject hidden in shell object.
38—Collapsible subject secreted in one of two compartments either of which may become secret.
39—Collapsible subject smuggled from place of disappearance behind, beneath or within an accessory.
40—Collapsible subject secreted in secret compartment near or accessible from place of disappearance.
41—Collapsible subject hidden by covering which blends with background—a full covering, a swinging flap—or by reversing subject which has background material on back.
42—Collapsible subject taken from place of disappearance through secret passageway or by means of secret egress.
43—Several collapsible objects combined to appear as less than original number.
44—Collapsible object a hollow shell which conforms to hollow interior of an accessory or cover.
45—Collapsible object vanished by secret exchange of containers.
46—Performer pretends to take collapsible subject from container into which it was formerly placed, afterwards pretending to hold subject which seems to disappear.
47—Collapsible subject is disguised and removed as something else, after which vanish is accomplished.
48—Object catapulted or thrown into secret hiding place.

BASIC EFFECT No. 3

Transposition

Basic Methods

Basic Methods: 1st selection a vanish, 2nd selection a reproduction

1—Secret hiding place while attention is diverted elsewhere.
2—Secret hiding place combined with form.
3—Secret hiding place combined with detachable portion.
4—Secret hiding place combined with pulled thread or cord.
5—Secret hiding place combined with elastic pull.
6—Secret hiding place combined with spring reel.
7—Secret hiding place combined with guided movement, through gravity or centrifugal force.
8—Secret hiding place combined with revolving panel.
9—Fixed secret compartment.
10—Rotating, tipping, hanging or other movable secret compartment.
11—Secret compartment created by reflection—mirror or transparent glass with light control.
12—Subject combined with shell object.
13—One of two compartments either of which may become secret.
14—Smuggling behind, beneath or within accessory.
15—Secret compartment near or accessible.
16—Covering which blends with background—full covering, swinging flap, or reversed subject with background material on back.
17—Secret passageway.
18—Chemical.
19—Optical projection.
20—Hollow shell conforming to hollow interior of cover or accessory.
21—Secret exchange of containers.
22—Pretense combined with container.
23—Disguise.
24—Collapsible subject involving secret hiding place while attention is elsewhere.
25—Collapsible subject, secret hiding place and form.

26—Collapsible subject, secret hiding place and detachable portion.
27—Collapsible subject, secret hiding place, pulled thread or cord.
28—Collapsible subject, elastic pull, secret hiding place.
29—Collapsible subject, secret hiding place, spring reel.
30—Subject, secret hiding place, spring lever.
31—Collapsible subject, secret hiding place, spring lever.
32—Collapsible subject, secret hiding place, guided movement through gravity or centrifugal force.
33—Collapsible subject, revolving panel.
34—Collapsible subject, fixed secret compartment.
35—Collapsible subject, rotating, tipping, hanging or other movable secret compartment.
36—Collapsible subject, secret compartment created by reflection—mirror or transparent glass with light control.
37—Collapsible subject, shell object.
38—Collapsible object, two compartments either of which may become secret.
39—Collapsible object conveyed behind, beneath or within an accessory.
40—Collapsible object, secret compartment near or accessible.
41—Collapsible subject, covering which blends with background—full covering, swinging flap, or by reversing subject which has background material on back.
42—Collapsible subject, secret passageway.
43—Several collapsible objects combined.
44—Collapsible object a hollow shell which conforms to hollow interior of an accessory or cover.
45—Collapsible subject, secret exchange of containers.
46—Collapsible subject, pretense combined with container.
47—Collapsible subject, disguised as something else.
48—Change in relative surroundings.
49—Dual-identity object. (An object which may assume two identities.)
50—Object catapulted or thrown.

BASIC EFFECT No. 4

TRANSFORMATION

Basic Methods

Basic Methods: 1st selection, disposing of original identity.

2nd selection, securing changed identity.

1—Secret hiding place while attention is diverted elsewhere.
2—Secret hiding place combined with form.
3—Secret hiding place combined with detachable portion.
4—Secret hiding place combined with pulled thread or cord.
5—Secret hiding place combined with elastic pull.
6—Secret hiding place combined with spring reel.
7—Secret hiding place combined with guided movement, through gravity or centrifugal force.
8—Secret hiding place combined with revolving panel.
9—Fixed secret compartment.
10—Rotating, tipping, hanging or other movable secret compartment.
11—Secret compartment created by reflection—mirror or transparent glass with light control.
12—Subject combined with shell object.
13—One of two compartments either of which may become secret.
14—Conveying behind, beneath or within an accessory.
15—Secret compartment near or accessible.
16—Covering which blends with background—full, swinging flap or background material on back of subject.
17—Secret passageway.
18—Chemical.
19—Optical projection.
20—Hollow shell conforming to interior of cover or accessory.
21—Secret exchange of subjects or containers.
22—Pretense combined with container.
23—Disguise.
24—Collapsible subject involving secret hiding place while attention is elsewhere.

25—Collapsible subject, secret hiding place and form.
26—Collapsible subject, secret hiding place and detachable portion.
27—Collapsible subject, secret hiding place, pulled thread or cord.
28—Collapsible subject, elastic pull, secret hiding place.
29—Collapsible subject, secret hiding place, spring reel.
30—Secret hiding place, spring lever.
31—Collapsible subject, secret hiding place, spring lever.
32—Collapsible subject, secret hiding place, guided movement through gravity or centrifugal force.
33—Collapsible subject, revolving panel.
34—Collapsible subject, fixed secret compartment.
35—Collapsible subject, rotating, tipping, hanging or other movable secret compartment.
36—Collapsible subject, secret compartment created by reflection—mirror or transparent glass with light control.
37—Collapsible subject, shell object.
38—Collapsible subject, two compartments either of which may become secret.
39—Collapsible object, secret compartment near or accessible.
40—Collapsible subject, covering which blends with background—full covering, flap, or reversed subject with background material on back.
41—Collapsible subject, secret passageway.
42—Several collapsible objects combined.
43—Collapsible subject a hollow shell which conforms to hollow interior of an accessory or cover.
44—Collapsible subject, secret exchange of subjects or containers.
45—Collapsible subject, pretense combined with container.
46—Collapsible subject, disguised as something else.
47—Change in relative surroundings.
48—Dual-identity object. (An object which may assume two identities.)
49—Object thrown or catapulted.

BASIC EFFECT No. 5

Penetration

Basic Methods

Basic Methods: Where one penetrator is used, one selection. Where duplicate penetrator or obstacle is used: 1st selection, disposal of original. 2nd selection, securing duplicate.

1—Duplicate penetrator used. Secret hiding place while attention is diverted elsewhere.

2—Duplicate obstacle used. Secret hiding place while attention is diverted elsewhere.

3—Duplicate penetrator used. Secret hiding place combined with form or detachable portion.

4—Duplicate obstacle used. Secret hiding place combined with form or detachable portion.

5—Duplicate penetrator used. Secret hiding place combined with pulled thread or cord, elastic pull or spring reel.

6—Duplicate obstacle used. Secret hiding place combined with pulled thread or cord, elastic pull or spring reel.

7—Duplicate penetrator used. Secret hiding place combined with guided movement—gravity or centrifugal force.

8—Duplicate obstacle used. Secret hiding place combined with guided movement—gravity or centrifugal force.

8—Duplicate obstacle used. Secret hiding place combined with guided movement—gravity or centrifugal force.

9—Duplicate penetrator used. Secret hiding place with revolving panel.

10—Duplicate obstacle used. Secret hiding place with revolving panel.

11—Duplicate penetrator used. Fixed, rotating, tipping, hanging or other movable secret compartment.

12—Duplicate obstacle used. Fixed, rotating, tipping, hanging or other movable secret compartment.

13—Duplicate penetrator used. Secret compartment created by reflection—mirror or transparent glass with light control.

14—Duplicate obstacle used. Secret compartment created by reflection—mirror or transparent glass with light control.

15—Duplicate penetrator used. Original penetrator combined with shell duplicate. Or other shell.
16—Duplicate obstacle used. Original combined with shell duplicate. Or other shell.
17—Duplicate penetrator used. One of two compartments either of which may become secret.
18—Duplicate obstacle used. One of two compartments either of which may become secret.
19—One penetrator used. Conveyed behind, beneath or within an accessory. Either penetrator or obstacle.
20—Duplicate penetrators used. Conveying behind, beneath or within an accessory.
21—Duplicate obstacles used. Conveying behind, beneath or within an accessory.
22—Duplicate penetrators used. Secret compartment near or accessible.
23—Duplicate obstacles used. Secret compartment near or accessible.
24—Duplicate penetrators used. Covering which blends with background, as flap or on back of penetrator.
25—Duplicate obstacles used. Covering which blends with background, as flap or on back of obstacle.
26—One penetrator used. Secret passageway.
27—Duplicate penetrator used. Secret passageway.
28—Duplicate obstacle used. Secret passageway.
29—Duplicate penetrator used. Chemical.
30—Duplicate obstacle used. Chemical.
31—One penetrator used. Chemical.
32—One penetrator used. Optical projection.
33—Duplicate penetrator used. Optical projection.
34—Duplicate obstacle used. Optical projection.
35—Duplicate penetrator used. Hollow shell conforming to interior of cover or accessory.
36—Duplicate obstacle used. Hollow shell conforming to interior of cover or accessory.
37—Duplicate penetrator used. Secret exchange of containers.
38—Duplicate obstacle used. Secret exchange of containers.
39—Duplicate penetrator used. Pretense combined with container.
40—Duplicate obstacle used. Pretense combined with container.

41—One penetrator used. Pretense combined with container.
42—One penetrator used. Disguise.
43—Duplicate penetrator used. Disguise.
44—Duplicate obstacle used. Disguise.
45—One penetrator used. Collapsible.
46—Duplicate penetrator used. Collapsible.
47—Duplicate obstacle used. Collapsible.
48—Duplicate penetrator used. Spring lever.
49—Duplicate obstacle used. Spring lever.
50—Secondary effect.
51—Change in relative surroundings.
52—One obstacle used—moved aside.

or

52—Penetrator thrown or catapulted around obstacle.

or

52—Two dual-identity, penetrators and obstacle, objects used alternately.

BASIC EFFECT No. 6

Restoration

Basic Methods

Basic Methods: Use suggested method for securing duplicate. If necessary to provide for disposal of destroyed subject, make second selection from vanish list.

1—Complete destruction. Duplicate substituted before or after destruction. Secret hiding place while attention is diverted elsewhere.

2—Partial destruction. Duplicate of whole or duplicate portion substituted before or after destruction. Secret hiding place while attention is diverted elsewhere.

3—Complete destruction. Duplicate substituted before or after destruction. Secret hiding place combined with form or detachable portion.

4—Partial destruction. Whole duplicate or portion substituted before or after destruction. Secret hiding place combined with form or detachable portion.

5—Complete destruction. Duplicate substituted before or after destruction. Secret hiding place combined with pulled thread or cord, elastic pull or spring reel.

6—Partial destruction. Whole duplicate or portion substituted before or after destruction. Secret hiding place combined with pulled thread or cord, elastic pull or spring reel.

7—Complete destruction. Duplicate substituted before or after destruction. Secret hiding place combined with guided movement —gravity or centrifugal force.

8—Partial destruction. Whole duplicate or portion substituted before or after destruction. Secret hiding place combined with guided movement—gravity or centrifugal force.

9—Complete destruction. Duplicate substituted before or after destruction. Secret hiding place with revolving panel.

10—Partial destruction. Whole duplicate or portion substituted before or after. Secret hiding place with revolving panel.

11—Complete destruction. Duplicate substituted before or after. Fixed, rotating, tipping, hanging or other movable secret compartment.

12—Partial destruction. Whole duplicate or portion substituted before or after. Fixed, rotating, tipping, hanging or other movable secret compartment.

15—Complete destruction. Duplicate substituted before or after. Shell Secret compartment created by reflection—mirror or glass.

14—Partial destruction. Whole duplicate or portion substituted before or after. Secret compartment created by reflection—mirror or glass.

15—Complete destruction. Duplicate substituted before or after. Shell object used.

16—Partial destruction. Whole duplicate or portion substituted before or after. Shell object used.

17—Complete destruction. Duplicate substituted before or after. One of two compartments either of which may become secret.

18—Partial destruction. Whole duplicate or portion substituted before or acter. One of two compartments either of which may become secret.

19—Complete destruction. Duplicate substituted before or after. Conveyed behind, beneath or within an accessory.

20—Partial destruction. Whole duplicate or portion substituted before or after. Conveyed beneath, behind or within an accessory.

21—Complete destruction. Duplicate substituted before or after. Near or accessible secret compartment.

22—Partial destruction. Whole duplicate or portion substituted before or after. Near or accessible secret compartment.

23—Complete destruction. Duplicate substituted before or after. Covering which blends with background.

24—Partial destruction. Whole duplicate or portion substituted before or after. Covering which blends with background.

25—Complete destruction. Duplicate substituted before or after. Secret passageway.

26—Partial destruction. Duplicate whole or portion substituted before or after. Secret passageway.

27—Complete destruction. Duplicate substituted before or after. Chemical.

28—Partial destruction. Whole duplicate or portion substituted before or after. Chemical.
29—Complete destruction. Duplicate substituted before or after. Optical.
30—Partial destruction. Duplicate whole or portion substituted before or after. Optical.
31—Complete destruction. Duplicate substituted before or after. Hollow shell conforming to interior of cover or accessory.
32—Partial destruction. Duplicate whole or portion substituted before or after. Hollow shell conforming to interior of cover or accessory.
33—Complete destruction. Duplicate substituted before or after. Secret exchange of objects or containers.
34—Partial destruction. Duplicate whole or portion substituted before or after. Secret exchanges of objects or containers.
35—Complete destruction. Duplicate substituted before or after. Pretense coupled with container.
36—Partial destruction. Duplicate whole or portion substituted before or after. Pretense coupled with container.
37—Complete destruction. Duplicate substituted before or after. Disguise.
38—Partial destruction. Duplicate whole or portion substituted before or after. Disguise.
39—Complete destruction. Duplicate substituted before or after. Collapsible.
40—Partial destruction. Duplicate whole or portion substituted before or after. Collapsible.
41—Complete destruction. Duplicate substituted before or after. Spring lever.
42—Partial destruction. Duplicate whole or portion substituted before or after. Spring lever.
43—Complete or partial destruction. Pretend to destroy.
44—Complete or partial destruction. Pretend to restore by repairing invisibly.
45—Partial destruction. Disguise damaged place or places.
46—Dual-identity object. Destroy one, reveal other restored.

BASIC EFFECT No. 7

Animation

Basic Methods

1—Invisible connection to source of power—hair, thread, wire.
2—Concealed connection to source of power through stand, support or accessory.
3—Built in source of power—clockwork, electric motor, rubber band motor, or other.
4—Direct connection to source of power. Source of power concealed in or hidden by accessory.
5—Connection through secret passageway.
6—Chemical.
7—Black art concealment of power source and connection.
8—Secret compartment concealing source of power.
9—Concealed connection to source of movement by using duplicate portion of performer's body to take place of part causing movement.
10—Gravity pull.
11—Weight finding center of gravity.
12—Implied animation by pretense.
13—Implied animation by substitution of duplicates. (See transformation methods.)
14—Variation of light and shade.
15—Application of power by sleight or secret manipulation.
16—Secret blast of air.

BASIC EFFECT No. 8

Levitation or Anti-Gravity

Basic Methods

1—Concealed support through an accessory—at side or back.
2—Concealed support through reflection.
3—Concealed support through background, concealed by subject.
4—Concealed support. Concealment by performer's body.
5—Concealed support. Concealment through black art principles.
6—Invisible support—hair, thread, wire.
7—Substitution of a light form for heavy original subject, making invisible support possible.
8—Substitution of a detachable portion of the original subject, lessening weight and making invisible support possible.
9—Magnetic attraction.
10—Shifted center of gravity.
11—Atmospheric pressure.
12—Air blast.
13—Subject catapulted or thrown upwards.

BASIC EFFORT *No.* 9

Magnetic Attraction

Basic Methods

1—Invisible support—wire, thread, hair.
2—Support concealed by accessory.
3—Support concealed by performer.
4—Support concealed by subject.
5—Adhesion—glue, wax and other sticky or tacky substances.
6—Magnetic attraction.
7—Suction.
8—Atmospheric pressure.
9—Air blast.

BASIC EFFECT No. 10

Sympathetic Reaction

This is an interpreted effect. See specific effect classifications.

BASIC EFFECT No. 11

Invulnerability

See discussion under this section.

BASIC EFFECT No. 12

PHYSICAL ANOMALY

See discussion under this section.

BASIC EFFECT No. 13

Spectator Failure

This is an interpreted effect. See specific effect classifications.

BASIC EFFECT No. 14

Control

See suggested methods under animation heading, or under other classifications which may apply to the specific effect.

BASIC EFFECT No. 15

Identification

Basic Methods

1—Mark detectable by sight. A specific secret symbol.
2—Pattern mark detectable by sight.
3—Crimps detectable by sight. Other edge mark.
4—Secret identifying mark on specific subject. Visible.
5—Visible surface irregularities.
6—Marks detectable by special means such as luminous paint.
7—Stain or smear applied. Visible.
8—Visible response to secret magnet.
9—Variations in finish. Visible.
10—Balance. Visible.
11—Rough and smooth response, detectable by feel.
12—Embossed or depressed marks, detectable by touch.
13—Variations in dimensions, detectable by touch.
14—Variations in weight, detectable to sight or feeling.
15—Definite relationship to a key.
16—Mark detectable by hearing.
17—Secret indicators.
18—Variations in shape, detectable to sight or feeling.
19—Secret glimpse through sleight.
20—Secret glimpse through reflection.
21—Secret glimpse through transparency.
22—Secret glimpse through secret panel.
23—Mathematical arrangement.
24—Mathematical formula.
25—Force.
26—Mathematical elimination.
27—Psychological clue.
28—Confederate assistance.
29—Delay until spectator has committed himself.
30—Exchange or substitution.
31—Control at known location.

BASIC EFFECT No. 16

Thought Reading

Basic Methods

1—Contrive to see recorded thought through stratagem to open message.
2—Glimpsing recorded thought by means of mirror or other reflection.
3—Glimpsing recorded thought through transparency — volatile liquids.
4—Glimpsing recorded thought through transparency—back-lighting.
5—Glimpsing duplicate transferred impression of recorded thought through carbon transfer—pad, clip board or other similar device.
6—Glimpsing duplicate transferred impression of recorded thought through wax or other impression, later developed.
7—By exchanging original record of thought for duplicate, afterwards looking at original record.
8—Obtaining recorded thought in act of destroying it, by retaining portion containing record.
9—By hearing the thought spoken to another—microphone.
10—Through assistance of confederate.
11—By forcing the performer's choice of thought.
12—Through secret access to recorded thought, even when this seems impossible, through secret passageways.
13—By feeling the movement as thought is recorded.
14—By seeing movement of pencil or other writing device when thought is recorded.
15—Psychological impulse interpretation, as in contact mind reading.

BASIC EFFECT No. 17

Thought Transmission

Basic Methods

1—Visible signal code. Personal or with objects.
2—Audible signal code. Direct or indirect.
3—Key words or action, or use of other key which conveys information.
4—Transmission of spoken thought by microphone.
5—Secret written communication, as with a nail writer.
6—Use of a predetermined routine.
7—Forcing a previously agreed choice.
8—Assistance of a confederate.
9—Receiver apparently commits self but delays making his "received thought" known until after spectator-transmitter reveals his thought. Then previous committment is exchanged for proper one.
10—Receiver apparently commits self but delays making his "received thought" known until after spectator-transmitter reveals thought projected. Then "thought" is recorded secretly with nail writer or thumb writer.
11—Thought reading methods used (See Section 16), with a reversed interpretation. This makes the performer seem to project his "thought" to a spectator.

BASIC EFFECT No. 18

Prediction

Basic Methods

1—Spectator's selection forced by performer.
2—Confederate influences spectator's selection.
3—Prediction apparently made but actually delayed until after happening. Employs secret writing by nail or thumb writer.
4—Prediction made apparently but actually delayed until after happening. Provides secret passageway into container in which prediction was apparently placed.
5—Prediction exchanged for correct one after happening.

BASIC EFFECT No. 19

Extra-Sensory Perception

This is an interpreted effect. See specific classifications.

BASIC EFFECT No. 20

Feats of Skill or Special Training

Even though the skill or special training may not be possessed by the performer, the audience interprets these effects as being in this category and there is, therefore, no mystery as to method.

CHAPTER THIRTY

There is a technique and style to invention which identify the creators of the various tricks just as surely as do their features. A Grant or an Annemann or a Leipzig or a Baker will approach a problem, even the same problem, in entirely different ways.

Consider the familiar and tottering old classic, *The Thirty Card Trick*, or under two more of its various aliases, *The Twenty Card Trick* or *Cards From Pocket to Pocket*. Leipzig relied upon sleight-of-hand and misdirection. Buckley uses sleight-of-hand, too, but couples it with an original subtlety. Al Baker's version relies upon adroit handling, also, but includes several individual touches characteristic of his work. On the other hand the Zens version in no way resembles the others. This one is almost entirely mechanical. A Scarne or a Vernon ring in two packets with different colored backs, complicating the method considerably.

Leipzig's version, as I recall it, stressed the passing of three cards without regard to their identities. Baker's version also stresses the passing of three random cards, but in his routine later the three extra cards pass back. Neither method takes any cognizance of the identities of the cards that have passed.

On the other hand, the Buckley version has one pack offered to the spectators for the selection of the three cards that are to pass. These cards are signed and later identified. This method stresses the fact that the identical cards selected are those that pass.

In the Zens version this idea is stressed also. But a spectator handles the cards while they are being selected. The general effect is that these are the cards that pass. However, the spectators do not ultimately see the identical cards, as in the Buckley version, but duplicates.

Both Leipzig and Baker make overtime use of the stratagem of conveying behind an accessory—in this case the hands. Buckley utilizes this, too, but the accessory used is the envelope. In addition, he makes use of control principles in handling the signed cards. Zens' version is almost entirely dependent upon the use of duplicates and in exchange methods.

The Card to the Pocketbook also illustrates diversity of attack. Scarne will cop the card deftly and load it into the billfold as he takes it from his pocket. Joe Berg's method is based on a mechanical wallet built so that the loaded card is hidden behind a flap which later may be secretly extracted. When Bill Larsen and Rollin Hamblin developed their method, they added a card adaptation of the coin slide as used in the ball of wool trick, plus a pair of celluloid plates encircled with numerous rubber bands.

The trick plot of *The Diminishing Cards* is static. But inventors have embellished it with many variations as to method. Probably the original version was the shrinking of a single card. This is the familiar folding card. Then, as explained by Neil, in Bertram's day they accomplished the trick with packs, deftly exchanging them by sleight-of-hand. Later the successive packs were held together on the backs of the next larger packs by means of built-in slides. So here it was merely necessary to conceal the larger pack in the palm and push up the next smaller one, which carried all the rest.

Martin Chapender's method was based on the use of a series of packets nesting one within the other. The first card of each successive packet folded. Unquestionably this was the parent of the Ellis Stanyon method. But the latter is built differently and has the added feature of permitting a sample card to be taken from each packet. In itself this sample feature does not seem of considerable importance, but I've used both methods and the taking out of the sample cards invariably gets an audible audience response. Al Baker has developed a very good method, based on the principle of nesting packets but it, too, is different from either of the above. Some years ago Audley Walsh explained a diminishing card routine in *THE JINX*. This one started with a jumbo card.

Yet all of the above tricks are almost identical in effect as far as the spectator is concerned. The variation in methods grows out of the individuality of each inventor and is caused partly by the techniques, partly by special features each incorporates, partly by the conditions of performance, but probably mostly by an irresistible urge for individuality.

The Bill in Cigarette is a trick plot wherein a borrowed bank note is destroyed or otherwise caused to vanish. The bill is found ultimately inside of a cigarette. Probably the original version is that

wherein a bill belonging to the performer is inserted into a cigarette from which most of the tobacco has been removed. A bill is borrowed. But in reading out its serial number the performer repeats the serial number taken from the bill inserted in the cigarette, instead of that on the borrowed one. Ultimately a bank note bearing the same serial number as that called is found in the cigarette.

Some methods involve borrowing both the bill and the cigarette, even though the former basic method is used. In this case the only added complication is the exchange of the borrowed cigarette for that prepared by the performer.

Another method utilizes two bills whose serial numbers have been altered so that they are duplicates. One is placed in a cigarette, and the other is exchanged for the borrowed bill. Even these methods of exchange reflect the individuality of the performer, involving, as they do a range from sleight-of-hand to mechanical apparatus.

Some years ago one manufacturer brought out a split metal tube, just the size of a cigarette, into which the bill could be inserted prior to performance. This tube broke in the center. After the bill was inserted the two halves were put together and a cigarette paper was wrapped around it. This looked exactly like a cigarette.

I believe it was Oswald Rae who performed a bill in cigarette trick with a thumb tip. The bank note was vanished by means of the tip. Later, wearing the tip, he broke an ordinary cigarette open and apparently extracted the bill from that.

Thayer brought out a method of doing this trick which permitted a marked and borrowed bill to be inserted in a cigarette. Except for a small portion at one end, all of the tobacco is taken from a cigarette. Thus emptied, the paper tube is slipped around a thin metal tube which attaches to the clothing. The rolled bill is inserted into the metal tube, thence into the paper tube, in the act of getting the cigarette. When the cigarette is brought into view it contains the identical bill that was borrowed and marked but a few seconds before.

Dr. Ervin brought out a method which is similar to the one just previously explained, except that the loading tube is built into a frame which attaches to an apparently unopened pack of cigarettes. The effect to the spectator is that the marked and borrowed bill is found in a cigarette taken from a pack which is opened in the spectators' presence.

It may have been Davenport who designed and sold a pistol which loaded a bill in a cigarette. The bill is rolled up and inserted in the muzzle of the gun. The emptied paper cigarette tube is within the mouth of the gun, and the bill really goes inside that. Later this cigarette, loaded with the marked bill, is delivered into the performer's hands.

The tube idea as used by Dr. Ervin could also be adapted for use with a cigarette case.

Variation in method, even with the same trick plot, is shown up in tricks of the type of *The Mora Wands*. Some of these have the cord directly attached to the weight which pulls the cord inside the tube. Others, as is the case with the Mora model, use a pulley at the top of the weight, thus compounding the arrangement to get greater length of cord. Petrie-Lewis eliminated the weight but used an invisible thread connection from one tube to the other. This was a direct connection. This writer further complicated *The Cords of Cairo*, Petrie-Lewis' name for their version, by utilizing the compounded rigging with the thread connection and stressing the handling of the "sticks" in the stand. Doc Nixon added a feature to the Mora version with the weights by converting the weights to pistons and using an air valve at the bottom to keep the weights from falling when held erect. Other versions permit the weights to be locked in position.

As you may recall, there are many versions of *Sawing a Woman in Half*. One method uses two women, utilizing the feet of one and the hands and head of another. Still another performer will use but one woman, relying upon a trick release to permit the woman to curl up in one half of the box. Even an ordinary packing case has been used with one woman. In this case the assistant's feet extend from the lower end of the case. But the trick is so routined that at one period of the performance the girl may withdraw her feet and maneuver herself around to a position above the saw blade, after it has penetrated a certain distance.

From the handsaw method came that using the various versions of the motor operated saw. And perhaps this suggested the use of the guillotine and chopper in their various forms, intended for use upon differing parts of the anatomy, from a finger to a neck.

But it may be seen that both, the trick of sawing through a woman and the guillotine in its various disguises, are essentially the same basic trick plot, a penetration. While they differ considerably in method, as far as the spectator is concerned they are identical in effect except for the penetrating device used and the part of the anatomy severed.

The Six Card Repeat is another case in point. In its original version it was based upon a false count, utilizing a variation of the familiar *glide*. Maldo's method was developed from the more natural false count moves as employed in other card magic. But this identical effect is now turned out with envelope cards to hold the extra cards. And another method utilizes the principle of the roughened deck.

Notice how the same trick plot is accomplished by using different basic methods. Of course, analysis will reveal that this trick is essentially a multiple production. Both the original version and Maldo's variation utilize the principle of conveying behind an accessory. So does the roughened surface method. But the envelope method employs the principle of the secret compartment or hiding place. The first two methods rely upon deft handling. The third method eliminates much of the care in handling by mechanical application. It is all a matter of choice and training.

From this trick plot others grew. The first application of the envelope principle to this basic plot was made by Tom Bowyer who merely substituted bank notes for cards in the original trick plot. Yet this writer, and several others, I understand, retained the Bowyer substitution of subjects, but utilized the sleight-of-hand false count as done with cards.

The repeat card trick, in basic trick plot still identical to the original, has been presented from a somewhat different angle. Some years ago I ended the routine with a strong poker hand, sometimes a royal flush and sometimes, unconventionally, with five aces. I presented it as a liberal-minded version of an expert gambler at work. But for several months now there has been a similar variation for sale by one of the dealers, I suspect using the envelope method, ending with a royal flush. I don't mean to imply that the dealer in question obtained his version from having seen or heard about mine. In fact I know he didn't. The finish is an obvious one with cards. But it does show how easy it is to obtain two identical effects, from two abso-

lutely different sources, without either having knowledge of the other's version. I point this out merely to caution you to be a bit prudent in connection with any effects you might originate. Other magicians—not enough, I admit, but some—are thinking, too.

How wide a field that of magical invention is may be seen in considering how many things have been done with blocks alone. One man will cause a block to penetrate through a plate of glass. Another will insist that it be done visibly. Another performer will cause it to vanish from a box. Perhaps it will reappear in a hat or some other container later. Still another magician will drill a hole through it and make his effect one of removing it from a rope. This might be in the form of a trick tie of some kind, or it may involve a fine cabinet job so that the block may be split in two. Still another inventor will cause it to climb a rope. And there are many more block effects and variations upon which I have not touched at all.

Dr. Zola will invent a trick of multiplying whiskey glasses. His method will rely upon fundamental thimble moves and misdirection. But Clarence Slyter, in achieving the identical effect, utilizes *The Multiplying Billiard Balls* as his basis. And from this method, but using candles instead of whiskey glasses, he evolves a trick of multiplying lighted candles.

Your mind is the important factor which supplies the details still to be added to the basic trick plots and methods suggested by *THE TRICK BRAIN.*

Consider the trunk trick. Basically, it is merely an escape from a locked trunk. But Maskelyne stressed subtlety of method. Brooks had a very small metal trunk built. The performer could scarcely move in it. And it was laced in a tight canvas cover. These features were stressed by Brooks.

I have been told by reliable informants that the substitution version, so sensationally exploited by Houdini, was originated by a more or less obscure performer whose name I have forgotten. He is said to have performed it fifty or sixty years in advance of its appearance in America. But this is still the basic trunk trick camouflaged to obtain terrific audience impact.

The common version of the substitution employs two people. But one performer made a feature of doing it alone, getting in and getting out.

My own version uses steel lining plates which obliquely dispute the common, and correct, theory of secret panels.

Escape trunks have been built of sheets of transparent plate glass.

From the trunk escape, probably, came the packing case from which the performer can extricate himself. Some methods depend upon the removal of a secret panel. Others rely upon a compact but powerful jack to force the cover off. Even greased nails have been utilized to make it possible for the magician to get out of such cases.

Escape specialists have used the packing case version for sensational escapes while under water.

So it may be seen that the uses to which these trick plots are put are very much a matter of the interpretation of the individual inventor or performer. Even identical trick plots may be presented from a slant or a viewpoint that entirely changes the aspect to the spectator.

And method varies considerably, even with the identical trick plot. Many different methods have been shown in this chapter, methods which are as far apart as can be imagined. Yet they all accomplish the identical objective. So, also, method of making the trick plot possible is again a matter of the inventor's peculiarly individual personality. It rests upon his personal abilities. Upon the features he desires to stress. Upon the factors of conviction and plausibility he selects to feature. It depends upon the type of mind he has. It depends upon his method of approach—whether direct or subtle.

When you set about to refine one of the many trick plots you will develop from *THE TRICK BRAIN*, think all around the trick. Try to see it from the spectator's viewpoint. Try to imagine what that spectator may think in casting about for a solution. See if you can't add some feature which will make that spectator's theory seem impossible.

I did this with my linking ring routine. At the time it was developed many toy magic sets contained linking ring sets. Realizing that many children in my audience would know that all of the rings are not separate, that they would know that some of the rings are permanently welded together, that one of the rings has an opening, I set about deliberately to disprove these very points. But I tried to accomplish this destruction of conventional methods in such a manner that I did not seem to be doing it for that purpose. I didn't show

the rings separate in such a manner that I seemed to say, "See. I can pick these rings off one by one. They aren't joined together in two chains. There isn't one chain of two rings and another of three." No. I didn't do this because I thought that the direct approach would be fatal.

Instead, under the guise of counting the rings—and there were eight, exactly as the toy sets—they could see that they were counted off one by one, separately. Obviously they couldn't be in permanently connected chains. Then I passed the rings out for examination—all of them, as far as they could see. I called attention to the fact that they were all out. I didn't say. "See. There is no ring with a slot cut in it." Instead, if every one of the rings is inspected, is is obvious there can't be any with openings. As soon as the rings were returned to me I resumed linking and unlinking them.

To kill the idea of permanently welded chains, I passed them out for inspection and immediately took them apart upon their return to me. The moves were so worked out that I could do this. And in addition the separated rings went right back into the spectators' hands again.

Finally, having blown up the basis for the conventional ring trick, I developed moves and effects impossible with the conventional set simply to complete the destruction of any preconceived ideas.

How this routine was shaped around to make it an audience-appealing entertainment unit is an entirely different and much more important story.

In addition to selecting your methods in order to deceive your spectators, the basic trick plot itself must be considered from the viewpoint as to how it may be made interesting to the spectators. Perhaps merely a slight change in slant will do. Look at the various viewpoints involved in *The Six Card Repeat* and its variations. Or at *The Trunk Trick*.

In addition to providing ways and means of confusing and deceiving your spectators. And in addition to shaping its external appearance to the best advantage for spectator interest. You still must work out a method which permits performance of the trick under the conditions which will be encountered. Will I have the spectators in front of me every time I do this? Or will they be seated at dis-

advantageous places at the sides? Or even back of me?What about that spectator-assistant? Will the working be visible to him, even while invisible to the remainder of the audience? Can I be certain that an inquisitive or aggressive spectator-assistant won't do something that will prove embarrassing later? Will he lift a cylinder while my back is turned? Will he peek into a box, or poke his nose into something else? Just what will this spectator-assistant be thinking of? What ideas may be suggested to him? What I am trying to say is that you *must* try to anticipate such a person's reactions and guard against them. This is part of method.

Finally. Method must be fitted to your capabilities. It must not rely upon sleight-of-hand beyond your skill. It must not rely upon misdirection you can't accomplish. It must not depend upon suspicious moves you cannot make naturally. You must guard against all such impossibilities.

All of this is what finally determines an effective trick. And all of this is the ultimate factor in developing methods.

CHAPTER THIRTY-ONE

It has occurred to me that the so-called sleight-of-hand performer may think his branch of magic has been neglected in this work which fairly reeks with mechanical magic terms. So this chapter is being prepared to translate those obnoxious mechanical terms into language more in keeping with performers who place more stress upon the use of the hands.

Of course, these mechanical terms do apply, no matter how much pride the performer may take in using his hands instead of mechanical devices. Because the hand is a marvelous mechanical device too.

Let's look over some of the expedients we have been discussing, just to see how they do apply to this situation.

Repeatedly we have used the term "secret hiding place." This, obviously, means the sleeves. It means a holder which might contain a billiard ball. Or it may mean the body servante which receives one. It means the pocket in a double handkerchief. Or it may even mean a naturally held hand which conceals something secretly. It may be the coat lapel, behind which rests the liqueur glass or the roll of bank notes. It also means the back of the hand when something is concealed there. Or it may mean the area under the arm when a stem glass or a fish bowl is held there in readiness for production. It may mean the trousers or coat pocket when they serve as places of concealment of something just vanished or about to be produced.

In fact, it means just what it says—a secret hiding place. No matter whether the hiding place is formed of tin, or of cardboard, or of the flesh of the hand, or of the lining of the pocket, or of wire. The essential is that *something be concealed secretly.*

And it is in this way that you must consider and analyze all of the expedients and stratagems discussed in this book. Everything—effect, trick, method—must be critically dissected to find out just what it is made up of. If you hear of an effect you'd like to do, and need a method. Use your reasoning powers to break it down.

Perhaps it is the transformation of a bouquet of flowers to a large silk square. We've stressed before that a transformation is a

combination of a vanish of the original object and the subsequent production of its second identity. No matter how quickly the transformation may be made, it is still the vanish of one thing and the production of another.

Take the familiar old transformation of a card to a match box. First the card is folded up and concealed behind the match box. This is the vanish. But just as soon as the card is folded up—and concealed—the match box is turned over. Then the production is made. So the card is a collapsible object which is concealed in a secret hiding place. And the match box is an object that comes from a secret hiding place.

But to get back to that bouquet of flowers transformation: The trick as outlined—a change from a bouquet to a silk square—is obviously a transformation. It is first the vanish of the bouquet. Afterwards it is the production of a silk.

In considering the vanish, we realize, of course, that we have a collapsible—really compressible—object. Most vanishes require the use of a secret hiding place. Perhaps because so many feather bouquets come from the sleeve during production we think of the sleeve as a hiding place during the vanish.

A bouquet is pretty large and colorful to divert attention away from it successfully. So we can't use the first basic method. But in checking down the list of basic methods in *THE TRICK BRAIN* section, we come upon Nos. 4, 5, 6, and 7. These are, respectively, the taking of the object to the secret hiding place by means of an invisible cord or thread, the elastic pull, the spring reel or a guided movement through gravity or centrifugal force. The cord, the elastic pull or the spring reel seem most practical in this case. But the elastic pull is discarded because the strength of the elastic required to compress the feathers and pull the bouquet out of sight would be too great. The spring reel is practical, but difficult to acquire. So we decide to use the cord vanish, just as it is used with the disappearing bird cage.

We may want to add some refinement in attaching the pull to the bouquet, if the bouquet is to be taken from a vase. This is a matter for the performer to determine.

So we have the vanish taken care of.

Now, because so many productions are made from secret hiding places, we immediately begin casting about for a good place to hide the silk. Again, we realize that this is the reverse of collapsible. It is expansible. Therefore, it may be hidden in a small hiding place. The bouquet is bulky. There is plenty of room for hiding places. Suppose we decide to hide the silk in the bouquet. We could, of course, use the other sleeve, or a secret pocket. Or, if we wanted to, even a piece of apparatus apparently there for some other purpose. But the bouquet will do because it has the added advantage of being self-contained, and it eliminates the necessity of body loads or extra pieces.

Just as a production may be made by taking the object from a secret hiding place, we realize also that a production may be made by *taking the hiding place away from the object*. Well, now, during the vanish our secret hiding place is being taken away. It's made to order. So the silk goes into the bouquet.

Now we have the transformation of a bouquet into a silk. The bouquet is to vanish by means of a cord pull. It is to go up the sleeve. And as it is vanishing, the silk is pulled from a secret hiding place within the bouquet, pulled away with the left hand, the opposite corner being held meanwhile by the right, while the bouquet is also being pulled away from the silk. This is not an original trick plot. And probably the method has been utilized again and again.

The purpose of this extended discussion is to stress the analysis I have been urging. It shows step-by-step just how to break up these effects into their basic parts. You know *THE TRICK BRAIN* can't do all of your thinking for you. Some of it must be done by yourself. In securing *THE TRICK BRAIN* it is assumed that you have an interest in its subject. If you have an interest, certainly you will do some thinking in connection with it. You will get just as much out of this as you put into it—trite as the expression is. And not one iota more.

But to get back to our translation of the mechanical terms to the language of the sleight-of-hand performer:

The presence of an object is simulated by a form. This need not be a mechanical form. Certainly, in the production of a bowl of goldfish the bent arm which imitates the outline of the bowl is as much a form as is one made of wire.

For many years a small piece of silk, used with a finger tip, has been a detachable portion signifying the continued presence of a silk which has been long since spirited away. And it hasn't always been used with the tip. Slyter does a sleight-of-hand vanish of a burning candle after surreptitiously eliminating all but a small portion at the top.

Of course, it isn't necessary to explain the applications of the various forms of pulls. All sleight-of-hand performers have used elastic pulls, the spring reel and various form of the arm pull. And thread is an essential.

One may translate "subject taken from a fixed secret compartment built into the place of production" as "subject taken from a place of concealment in the hand." And there have been many devices designed for sleight-of-hand performers which are "rotating, tipping, hanging or other movable containers." These include coin and card spiders, handkerchief balls hanging behind the hands from catgut loops, Kellar's handkerchief production device with the little ball-tipped "handle," called *Nikko,* and many other boxes, tubes and similar accessories, including handkerchief balls.

In *The Multiplying Billiard Balls* we have been taking the "subject from a shell object" these many years. And the two hands are two "compartments," either of which may become secret.

The hands have been used for years as accessories behind, beneath and within which subjects have been concealed. They palm off cards. They carry billiard balls to the shell secretly. They conceal and move the balls about in *The Cups and Balls.* They steal and carry away the body of the doll in *Bonus Genus.*

All card performers can testify to the usefulness of a single card which conceals a number of other cards, its back acting as a secret compartment, in false counts, double and triple lifts and sleights and stratagems of like usefulness. The space between two known cards has acted as a secret compartment, concealing other cards, for years. A single card, too, has acted as an accessory behind and beneath which other cards have been secretly conveyed from place to place.

A secret compartment near and accessible to a place of production is the area beneath the armpit from which the hand takes the fish bowl when apparently just reaching beneath the foulard.

The principle of the covering which blends with the background is utilized in certain types of coin stands. It is demonstrated in the handkerchief production casket which has a photograph of the palm of the hand concealing a silk. One of Grant's rope tricks uses it to simulate a cut rope. And all magicians are familiar with the many flesh-colored fakes such as thumb tips, false palms, false fingers and similar devices. All magicians are familiar, as well, with card frames, slate flaps and other like applications.

Certainly sleight-of-hand and small magic performers have more than hearsay acquaintance with secret passageways. They have used them to place coins within nested boxes and balls of wool. They have used them with rattle boxes. Even loaves of bread, lemons and cigarettes have received the desired "loads" through them. And they have been absolutely essential in tricks like the thumb tie, the wrist tie, handcuff escapes, and in such tricks as the removal of washers from cords.

Isn't an envelope, containing a card, which is top changed with another similar one from a stack, one outstanding example of a secret exchange of containers?

Silks, folded and tucked to resemble a rose, are disguised as something else. Silks, too, are compressible or expansible objects which may be taken from or concealed within many types of secret hiding places.

So it may be seen that these mechanical terms need not be frightening to the sleight-of-hand magician or to the performer who specializes in cards. All either of these needs to do is to interpret the generalized term in language suited to his particular specialty.

Certainly the card man is familiar with secret compartments. There are many types of envelope cards. And even an ostensibly empty card box which contains several additional cards surreptitiously is a secret compartment. I've illustrated the use of cards as accessories behind which other cards may be conveyed. There are many applications of the secret passageway in card magic, even the opening in the back of the tumbler through which a finger pushes up the rear card in one version of the rising cards.

Just think of these principles in terms of your own specialty.

CHAPTER THIRTY-TWO

There is still one more way that *THE TRICK BRAIN* can be of value to you.

Russ Walsh's *Cane to Silk*, as it is sold now, is a transformation effect. It is a change of a cane to a silk. But by eliminating the silk and by arranging some method of disposing of the collapsed cane it can be used as a vanish. Combined with a duplicate cane, with suitable methods of disposing of the collapsed cane and acquiring the duplicate, this could be converted to a trick of transposition. And using it with an acceptable obstacle such as a plate of glass, with little trouble it could be converted to a penetration.

I have mentioned *De Muth's Milk Miracle* several times. It has been pointed out that while it is fundamentally a penetration, as interpreted by the inventor, it may also be presented as a transposition by eliminating the obstacle. In this case the mirror glass is handled as in the original version. But instead of setting the milk bottle on top of a plate which is resting upon the mirror glass, the bottle is either held in the hands or deposited upon another table. When the effect is performed in this manner, it is a transposition. But without the use of the mirror glass, it may be presented as the vanish of a quantity of milk.

So it may be seen, as is the case with so many tricks, the ultimate effect is essentially one of interpretation. And many tricks which are limited in their application to the accomplishment of one effect only may be converted to other types. Sometimes slight change in the present apparatus is needed. In many cases something additional must be added.

Undoubtedly your shelves are filled with tricks of all types which are now unusable. This may be, perhaps, because the effect has become too common. It may be because the trick is not sufficiently deceptive in its present form. This may also occur where the complete trick is unsatisfactory, although certain portions may be usable in another form or combined with something else. Another cause may be because of insufficient punch or interest.

Well, *THE TRICK BRAIN* can help you reclaim these.

Take the case of *The Passe Passe Bottles.* This is a compound transposition. Perhaps you have done it to death. The result is that two perfectly good nesting bottle shells and two perfectly good cylinders are gathering dust while you buy new gadgets to substitute for them.

Let's see what *THE TRICK BRAIN* can do with them.

We start with a shell bottle. Now we go through the lists of basic methods and find out the effects that list shells among the methods. Since a shell bottle may also be a secret hiding place, we list those also.

We write down this list. It will look something like this:

Appearance or production
Disappearance or vanish
Transposition
Transformation
Penetration
Restoration
Animation

Of course, we may use this as the production of a bottle. As a matter of fact we may combine one of the bottles with the two tubes. Since the shell is a secret compartment, it may be crammed full of production objects. The two tubes will supply devices from which all of the objects may be produced. We have a potential method suggested to us by the organ pipes, a two-tube version. In fact, you may produce *two* bottles, since they nest, in addition to all of the other junk.

Or taken alone, one of the bottles may supply the secret compartment from which a load is stolen.

And from the opposite viewpoint, a vanished article may be secreted therein. Also, the opposite of the organ pipes will supply the nucleus of a vanish of several items plus the bottle.

The trick in its original form is a transposition. It may be used without the glasses. Or oranges or something else of suitable size may be substituted for the glasses. Retaining the tubes, but discarding the bottle shells, two more shells of something else, such as a stack of checkers, may be used with the glasses.

The *Here, There and Where* trick, as discussed in another chapter, may be adapted to what you have. Or some similar complex

transposition, based on the same general idea but substituting for some of the objects, may be evolved.

The matter of a transformation effect need not be difficult. Basically, you already have a transformation from a glass to a bottle in one-half of the trick. If you want, substitute something else for the glass.

Or better still, use the inside of the bottle as a secret compartment to hide some expansible object which when produced will completely hide the bottle. This could be done by using a large bouquet of spring flowers. When these are released they spread out and cover the bottle completely, the neck of the bottle becoming the handle of the bouquet.

For a penetration, merely discard the tumbler feature and place a glass plate between the two cylinders, one standing on top of the other. The bottle is dropped into the top of the upper cylinder and, upon lifting the lower one, is found to have passed clear through the glass. If you desire, while the duplicate bottle is being revealed, the original bottle may be allowed to slide into a servante of suitable construction—even into a squared circle device which has been used previously.

The hollow bottle, merely acting as a secondary accessory, perhaps as a candle holder or having been used as a water bottle previously, supplies a secret hiding place for hiding the duplicate for a restoration. Or it may hide a clockworks mechanism for some type of animation effect.

This does not exhaust the possibilities of the shell bottle at all. By listing the effects which utilize all interpretations of the hollow bottle. By selecting the effects at random through the system as outlined for *THE TRICK BRAIN*. By combining such effects. By using random selections of other objects. Through all of these, it is possible to convert the bottle trick and its apparatus to innumerable uses.

This is true, also, of almost any trick you have. Analyze the individual pieces. Find all classifications and uses to which they may be put. List the effects in which these uses may be adapted to the basic methods. Then make random selections of new effects, new objects with which they may be combined, or develop new trick plots wherein part of the present apparatus may be utilized. Try to see your apparatus in as many basic method applications as possible.

Usually your first step in this direction may be accomplished by a thorough analysis of the original trick. Then the method used in the original trick is reduced to the language of the basic methods as they appear in *THE TRICK BRAIN.*

As, for example, obviously one vital part of the *De Muth Milk Miracle* is a mirror glass. The mirror glass classifies as a device which has two compartments either of which may become secret. Such a device is used in productions, vanishes, transpositions, transformations, penetrations, restorations, sympathetic reactions, spectator failures, identifications, thought reading, thought transmission and prediction.

If it isn't a trick in itself but merely a utility device, analyze that in the same way. Find out what the device really is basically, just as we did with the mirror glass. Then list the effects utilizing this basic method. Select one or a combination of these effects. Select one or more objects of suitable size and character to use with the device. Before you are finished you will have found an original trick plot and a new use for the old device.

Thus, *THE TRICK BRAIN* broadens the use of old devices and supplies substitute and original trick plots for the tricks you now own.

CHAPTER THIRTY-THREE

It is important, I think, that it be made clear just what my ultimate objective has been in preparing this work. Useful as I believe *THE TRICK BRAIN* section may be, this has not been the underlying purpose.

Just as electronics is the science of the use and application of the most elementary charges of electricity, and as acoustics is the science of sound, so also, now, I shall use the word mechanics to mean the mechanical details of physically operative magic. I do not mean the plural of artisan. Rather, I mean the parts making up the arrangement and relations of the machinery and manual operation of mechanical magic, as contrasted to the mental and psychological phases. I refer to the mechanism of mechanical magic in its broadest sense.

Never before has there been an attempt to marshal the elements of the mechanics of magic together. It should have been done long ago. No magician can be called truly "advanced" in the science of magic unless he possesses an orderly and thorough knowledge of the basic elements with which he is working.

It would be a foolhardy person, indeed, who would insist that he had collected *all* of the basic principles in use today or which might be applied in the future. So I neither claim this to be complete today, or that it anticipates the principles of tomorrow. I merely say this work includes practically all of the principles in use at the present time.

Undoubtedly there will be disagreement with the elements as I have dissected them. I plead the excuse that better minds than mine have not undertaken a similar task. Perhaps other elements should be included. At this time, however, I am not aware of them. It is extremely unlikely that a one-man search such as this has been would not result in overlooking something.

But it must be clearly understood that I have tried to reduce these elements to their final—and fundamental—identities. In magic they are heavily disguised. I've tried to tear off their wigs and false whiskers, to take off their make-up.

Variously intermixed, disguised by the specific objects with which we perform, obscured by the interpretations given them by performers, these elements are the bricks forming the foundation of all mechanical magic. And by mechanical magic I do not mean that portion of magic which pertains only to the apparatus field. Instead, I mean ALL magic. This includes the sleight-of-hand field as well. Even the movements of the hand are mechanical in the respect that the hand, too, is a mechanism. And the mechanism of magic in its broadest sense includes the stratagems and principles applied for all forms of magical deception.

From the mechanics of magic we obtain the individual tricks we use. These tricks are the magicians' tools. Technique is the science of *using* these tools, just as the technique of the piano is the details of procedure essential to expertness of execution in that field.

Most of the magic texts in the past have been devoted to explanations of individual tricks and expositions of technique. This has been particularly stressed with cards. Many books have been filled with details as to how to handle cards expertly—palming, shuffling, dealing, control. For every word that has been written on the technique of the use of other objects in magic, we have a thousand words on cards. We do have some literature on the handling of balls, on the ring trick's execution, on the doing of the cups and balls, on handling coins and on several other subjects. But the technique field is far from adequately covered.

Many more words could and should be written stressing expert handling and execution of magic generally. I am inclined to think that we could dispense with a great portion of the explanations of new tricks in the future, and devote a major percentage of that wordage to adequate instruction on how to execute properly the tricks we have.

This is particularly true as to the mechanical end—and again I stress that I do not mean the apparatus field exclusively. In my sincere belief, the rank-and-file magicians lack skill in the general field. This should be corrected.

Magicians generally probably will not agree with this attitude at all. Popular stress has always been on tricks. Again, I must insist that tricks are but tools. This eagerness to add new tools to the workshop at the expense of learning how to use the ones we already

possess definitely results in overcrowded workshops but unskilled artisans.

We can't hope to have magic on a higher plane until virtuosity or skill, if you prefer, becomes more important than the trick plots we use.

I say these things because *THE TRICK BRAIN* puts the magician in a position to acquire all of the trick plots and trick methods he will ever need. I hope *THE TRICK BRAIN* will simplify the mechanical end of magic to a point where it is exposed for the elementary and primary thing it truly is. The mechanics of magic does not deserve the attention that has been lavished upon it. It isn't that profound.

Certainly the proof of this fact cannot be denied when it is laid out before you—completely—within the two covers of this work. To the best of my knowledge, nowhere will you find a trick in magic whose fundamental mechanical secret does not come within the basic elements of this book. And even if some more are found eventually, I am certain there will be but a few. And this few is still unimportant, in the broadest sense, because they will be found to appear in the general repertory of magicians so seldom that they are without influence in establishing the general identity of magic.

After a thorough search, involving a period of years, culling and discarding and retaining and classifying, the field has been thoroughly covered to the limit of my capabilities. I positively believe this to be practically all there is to mechanical magic. I say "practically," but I think that EVERYTHING pertaining to the basics of the mechanics of magic today is here.

Let's pick out these elements and inspect them away from the effects with which they are associated. This should be perfectly valid. A secret hiding place is still a place of concealment regardless of whether it is used for a production, a vanish, a transposition, a transformation, a penetration, a restoration or other basic effect. Pretense is still the same resort, no matter what the specific pretense may be or for what purpose used. Interpretation remains construction in the light of individual interest regardless of the specific reason.

In other words, stripping them away from the basic effects and methods, these are the things we use when we are operating the

mechanism of magic:

1—Secret hiding places.
2—Diverted attention.
3—Forms to simulate objects.
4—Detachable portions.
5—Pulled threads.
6—Movement through gravity or centrifugal force.
7—Revolving panels.
8—Secret compartments—fixed and movable.
9—Shell objects.
10—Interchangeable compartments.
11—Conveyance, concealed by an accessory.
12—Access to nearby hiding places.
13—Covers blending with backgrounds.
14—Secret passageways.
15—Chemical reactions.
16—Optical illusions.
17—Concealment of hollow shells within hollow interiors of accessories.
18—Secret exchange.
19—Pretense.
20—Disguise.
21—Expansibility, compressibility and collapsibility.
22—Movement through elastics, springs and other power.
23—Fast, unexpected movements.
24—Optical projection.
25—Change in relative surroundings.
26—Duplicates.
27—Implication.
28—Substitution.
29—Invisible connections.
30—Concealed connections.
31—Concealed power.
32—Secret manipulation.
33—Magnetic attraction.
34—Controlled center of gravity.
35—Atmospheric pressure.

36—Adhesion.
37—Interpretation.
38—Simulation.
39—Secret marks.
40—Secret codes and keys.
41—Secret glimpses.
42—Mathematical arrangement.
43—Mathematical formulas.
44—Forcing.
45—Psychological clues.
46—Confederacy.
47—Calculated delay.
48—Prearrangement.
49—Carbon impressions and other copies.
50—Gaining possession secretly.
51—Eavesdropping, direct or through microphone.
52—Surreptitious observation.
53—Secret writing.
54—Dual-identity construction.

Are these the secrets we regard so highly?

Look at these fifty-four elements. Spread them out upon the floor and regard each one critically and judiciously. See them for what they are. Are there any secrets here that the most uninformed spectator does not know or suspect?

When an orchestra leader sponsors a popular expose and reveals to the general public that magicians use mathematical formulas and marked cards, is he telling the laymen anything they don't know or suspect already? Of course, he is giving them one specific formula. And he is telling them one specific method of marking cards. This must not be construed as a defense of the man who has undertaken the expose. Rather, I am trying to convince you that it is unimportant.

Look at those elements again. Are these the foundation upon which magic has survived these many years? Is this collection of elementary basic principles sufficiently deceptive in itself to supply secrets which should be guarded so religiously?

My point is summed up in one more question: Can it be, as is popularly assumed, that this is the IMPORTANT part of magic?

I think not.

I think the mind of the performer, utilizing these elements intelligently and discriminately, influencing and guiding the minds of the spectators expertly and skillfully, contains the real secrets of magic, secrets beyond the abilities of anyone to reveal hurtfully.

The secrets of the mind, the REAL secrets of magic, cannot be exposed.

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CHAPTER THIRTY-FOUR

Glossary of Definitions of Fundamental Expedients

Secret Hiding Place—Any space used as a compartment for concealment. Usually implies presence of the space is unknown to spectators. May be fixed or movable.

Diverted Attention—Spectator interest or observation turned aside or lured away to some other objective for purposes of reducing scrutiny or observation of their original subject of attention.

Form to Simulate an Object—An object, usually skeleton in nature, fashioned to simulate the external outlines of some solid object.

Detachable Portion—A part of an entire thing, which may be detached and removed from the whole.

Pulled Thread—Some type of power applied to a length of thread for the purpose of applying some kind of movement.

Movement Through Gravity or Centrifugal Force—A change of position accomplished through the pull of gravity or through outward impulsion from a center of rotation.

Revolving Panel—A rotating section of a surface.

Secret Compartment—A space unknown to the spectators. May be fixed—built into some accessory, or movable—tipping, rotating, hanging, swinging or loose. Some type of container whose presence is kept secret.

Shell Object—Something of apparently solid construction which is principally a casing with little internal substance.

Interchangeable Compartments—Alternative parts of an inclosed space which may be put in place of or substituted for each other.

Conveyance, Concealed by an Accessory—The act of moving something from one place to another while it is hidden behind, beneath or within something else, secretly.

Access to Nearby Hiding Places—A means or a way of reaching a secret space which is not a part of or in immediate contact but which rather is close at hand.

Covers Blending With Background—An enveloping concealment, or one spread over, which shades insensibly or merges with that which is behind it in such a manner that the line of demarcation cannot be distinguished.

Secret Passageway—A secret avenue of transit, passage, access or egress, to or from a place.

Chemical Reaction—Response through chemical process.

Optical Illusion—A deceptive appearance achieved through the science of light.

Concealment of Hollow Shells Within Hollow Interiors of Accessories—The hiding of something which is apparently solid but which is really principally a casing whose interior contours are approximately like and may be mistaken for the interior contours of the accessory within which the shell is concealed.

Secret Exchange—An unobserved and undeclared substitution of one thing for another.

Pretense—A false or deceitful claim, asserted or implied, held out as real or true.

Disguise—The hiding or obscuring of the true nature, character or identity of something to misrepresent it as something else.

Expansibility, Compressibility and Collapsibility—An object which is constructed so that it may be confined in much less space than its apparent size indicates. Thus, taken from a small space, it will increase in apparent size. Or it may be reduced in size to be contained in a relatively small space.

Movement Through Elastics, Springs and Other Power—A particular act or manner of moving imparted through some type of physical power source.

Fast, Unexpected Movement—Rapid motion in a particular manner, which, because unanticipated by the spectators, is unseen because of the combination of speed and surprise.

Optical Projection—The throwing of some type of image upon some type of screen through application of the science of light.

Change in Relative Surroundings—To alter or make different the mutual environment, circumstances or conditions so that this relationship is varied or shifted.

Duplicates—Two objects which are exact counterparts of each other, identical in appearance.

Implication—That which is expressed indirectly by inference from apparent facts, a conclusion from appearances.

Substitution—The replacement of one thing by another.

Invisible Connection—An unseen and imperceptible link, tie or fastening uniting two or more objects.

Concealed Connection—A hidden or covered link, tie or fastening uniting two or more objects.

Concealed Power—A hidden or secretly covered source of applied energy or force.

Secret Manipulation—Skillful or dextrous movement or control of something, by the hands, done in a manner to escape observation.

Magnetic Attraction—A force acting mutually between two objects of iron, tending to draw them together and resisting their separation.

Controlled Center of Gravity—The regulating and influencing of that point in an object about which all parts of the object exactly balance each other.

Atmospheric Pressure—The pressure of the air.

Adhesion—The sticking together of substances in contact with each other.

Interpretation—The explanation, construction or sense given by the performer in the light of his individual interests, purposes and objectives.

Simulation—The act of assuming or feigning a false appearance.

Secret Mark—Any means of identification which is unknown to, unrevealed to, and hidden from, others.

Secret Codes and Keys—Systems of words, symbols or other signals, arbitrarily chosen, for clandestine communication. Clues which serve to reveal, discover or solve something to someone else, unknown to others.

Secret Glimpse—A covert, short, hurried view, unknown to the spectators.

Mathematical Arrangement—Put in combination or order according to some numerical system.

Mathematical Formula—Put in a set order or arrangement for solution by numbers.

Forcing—Imposition of the performer's choice. Usually by psychological arrangement or timing. Frequently by making any other choice impossible by secretly eliminating all alternatives. Most commonly accomplished by substituting like choices for a variety.

Psychological Clue—A subconscious behavior indication which serves to guide the performer.

Confederacy—The use of a secret accomplice who usually poses as one of the spectators.

Calculated Delay—The act of putting off or deferring an action, by design or plan, for a specific purpose or to gain an advantage.

Prearrangement—The act of setting up or establishing a desired order or arrangement beforehand.

Carbon Impressions and Other Copies—Facsimile or exact copies through any of the impression methods—carbon, wax, depressions or other.

Gaining Possession Secretly—Securing an object unknown to the spectators.

Evesdropping, Direct or Through Microphone—Secretly listening to conversations by any method.

Surreptitious Observation—Spying. Watching secretly.

Secret Writing—Any mode of writing which may be done without the spectators becoming aware of it.

Dual-identity Construction—Building or fashioning in such a way that the subject may represent or appear as two distinct things, at different times.

THE END

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